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THE IMPORTANT AUTHOR'S LEAGUE COPYRIGHT MEASURE was introduced this month in the House through Representative Albert H. Vestal of Indiana, chairman of the Committee on Patents. The measure is based upon the Perkins Bill drafted for the last Congress by Thorvald Solberg, register of copyright. It provides for copyright without formalities, covering unpublished as well as published material; separation of various rights; a single term of copyright extending to fifty years after the death of the author; and entrance into the International Copyright Union.

For authors, the most important phase of the measure lies in the provision which makes authorship instead of publication the basis of copyright. An unpublished manuscript cannot at present be copyrighted.

Under the proposed law, it would not be necessary for the author to register his work for copy-

right. The law itself grants the copyright to the author of any type of written matter, automatically upon completion of the work, and secures to him the exclusive right to reproduce or dispose of it as he may see fit. He is not even required to place a notice of copyright on the manuscript or published work. The author or owner of the copyright or any right in a work may, however, obtain registration of a claim to copyright by depositing an application, together with a registration fee of \$1 and a copy of the material (printed or written) in the copyright office at Washington.

* * *

Book and magazine publishers and motion picture producers are said to agree with the Authors' League committee that the measure is for the best interests of all concerned. Opposition comes chiefly from the manufacturers of mechanical music, broadcasters, and music publishers.

"Do NOT ALLOW any one to convince you that journalism must be a cheap and shoddy thing because it deals with the ephemeral happenings of the day," Glenn Frank, president of the University of Wisconsin, and former editor of *The Century*, told the Central Interscholastic Press Association at Madison, Wis., recently.

"Journalism is not a cheap and shoddy thing save in the hands of cheap and shoddy journalists," he said. "To the job of reporting for the yellowest of the yellow press you can bring the scholar's culture, the scientist's accuracy and the poet's beauty, provided only you achieve a writing technique that makes what you write simple and clear and intelligible to the man in the street. And making things clear to the man in the street does not mean writing down to him.

"It means becoming a better writer. There is nothing shoddy about making intelligence intelligible. Much that passes for deep thought is only muddy writing. There is no reason why culture should speak a private language that none save the initiated can understand. There is no reason why accuracy should be unreadable. There is no reason why beauty should be walled about by an absurd vocabulary that ordinary mortals cannot penetrate. An idea that cannot be written out clearly has not been thought out clearly."

IN RAYMOND S. SPEARS' ARTICLE on that most puzzling of questions, the spirit-essence of stories, atmosphere, we have another of those expressions which must be read carefully—more than once—if we are to grasp fully the intangible idea that the author is seeking to drive home—partly by direct statement and partly by suggestion. Mr. Spears is a writer of the open spaces whose fiction has a wide following. The O. Henry Memorial collection of best short-stories appearing in 1924, for which one of his yarns was selected, contains this comment, which indicates that Mr. Spears speaks with the authority of success on the subject of instilling atmosphere: "Mr. Spears' 'A River Combine—Professional' ranks among the first for its interpretation of the river spirit, for poetry half revealed through dialect, the *eclan* of life when life is young."

DID YOU EVER STOP TO CONSIDER what a compliment is paid to the author who has written a book, or even a short-story, that intrigues the interest of busy people? It can be shown that a person on a \$4000 a year salary consumes \$24 worth of time in reading an average-length book and that a \$25,000 a year executive consumes at least \$120 worth of time in reading the same book. On this basis, a full-length novel that attains a fair degree of popularity diverts to its reading several hundred thousands of dollars worth of valuable time. A novel requiring ten hours to read, and read by 10,000 persons, occupies 100,000 hours or eleven and one-half years of time in human life. A short-story, requiring an hour to read, but read by 100,000 persons, occupies an equally long time in its aggregate reading. Read by a million persons the

aggregate time amounts to over a hundred years in case of a short-story or a thousand years in case of a novel. For taking up so much of readers' time the author need feel under no sense of obligation—save the obligation to give them something worth reading—for the dollars and cents value of the time consumed is more than compensated for by the recreation or knowledge gained. Nevertheless, it is a compliment to his efforts. If the author, by working a year on a novel or a short-story, is able to produce something that amuses, interests, thrills, or otherwise occupies the minds of fellow mortals for a total of many years computed by individual units, surely he need not feel that he has labored in vain.

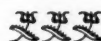
A WORD OF CAUTION to writers who may be inclined to follow too rigidly the advice given by Mr. Voorhees in his article, "Business Methods Pay the Writer": It is true that business methods should be followed by writers and editors, and that unreasonable delays in reporting upon or paying for material should be discouraged. All editors, however, are familiar with the type of writer who makes a pest of himself by following up a manuscript with letters demanding a report and insisting that *his* business routine be followed rather than that of the magazine. Such writers are likely to injure themselves by overdoing the matter. A demand for an immediate report is likely to be followed by the return of the manuscript unread. Use business methods as a good business man uses them, with judgment and tact. Avoid dealing with the publications that are careless in their business methods; it is unlikely that you can reform them.

CONFIDENCE IN THE RECENT PRONUNCIAMENTO of E. Haldeman-Julius, Girard, Kansas, sage of "debunkery" that no form of writing can be taught by correspondence, may be a little shaken if we are to accept statements in our March issue by Warren Hastings Miller. One form of intellectual snobbery, it seems to us, is possessed by some writers who would have us believe that they are heaven-born geniuses who owe nothing to the suggestions or advice of others. Lieutenant Miller, at any rate, possesses none of this trait. He acknowledges having learned from others, and is grateful for the hints they passed on to him. It is probable that so-called courses in writing are offered from which no real instruction is to be gained. But the existence of wrong and inefficient methods by no means proves that right and efficient methods could not exist, or do not exist. If Miller gained in power to write by digesting the ideas offered by the editors and instructions he mentions in his article, or by following the example of other authors whose methods he studied—then there is no reason why competent instruction cannot be passed on to any open-minded student capable of receiving the ideas of another, through the medium of a carefully planned course—whether this course is tendered by word of mouth or through the mails.

THE AUTHOR & JOURNALIST

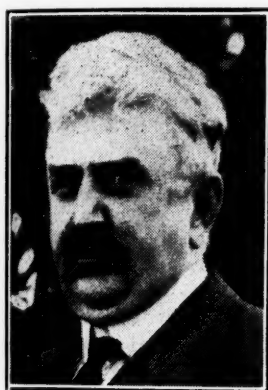


April, 1926



Between the Lines—Atmosphere

By RAYMOND S. SPEARS



RAYMOND S. SPEARS

THE MOST important thing I think I know about writing is the fact of two parts, what to say and how to say it. Making this distinction one finds an odd fence to ride or jump in telling a story. It seems to me after a good many years of emphasis on data used in fiction that the au-

thors who are popular or important are really those who have not so much something to say as a striking way of saying it. And the truly great are those who have a lot to tell and do it in a fascinating or memorable manner.

As a matter of making sure in my own mind, I write a good many paragraphs or pages about various phases of writing. If I am stuck, unable to make clear what is wrong with some notion or idea, some article or story, I sit down and write an essay or a criticism about the matter. When I find some particularly alarming vacancy in my mind, lack of knowledge or recurring errors, I go to work on an article about it. And as I go, I gather, wherever I can, some inspiration and some facts. The results are hardly literary, but they are practical. I have written as much as 80,000 words in order to get a line of information down where I can study it. And I know from practical experience, having done it, that I can write

more than 50,000 words about some subjects without reference to anything but my memory and any mistakes made are those of theory, not of data. As I answer questions by the thousands on one line of information demanded by magazine department work, I'm obliged to know exactly the finest details, things most remotely connected with my specialties—or where to obtain the information.

This writing down facts brushes away obscurities. A man can't go beyond his own written words when he faces a blunder. The mind, under this practice, becomes aware of its own deficiencies. A man can't think he is a truthful writer when he can't tell the truth to himself on a sheet of paper. And all this leads me to the baffling subject of atmosphere. I believe I have written 50,000 words about this important topic. I turn to it over and over again. I dissect words and books, trying to discover the source of the "feeling of atmosphere," whether it comes of turns in expression or in facts which may be told in a dozen different ways, as in Anglo-Saxon or in scientific Greco-Latin phraseology. And I seem to find that facts are as treacherous to deal with as are methods of saying thoughts. But realizing the pitfalls and blindsets which lie in the way of those trying to say something right has helped me immensely in getting down my own lines and between-the-lines.

THE monkey trial, the famous court action to solve the problem of reconciling science with spiritual ideals, is American national atmosphere. No other country in the world could stage such a free-for-all debate in the solemn courtroom of The Law. Fore-

most politicians, greatest attorneys, the brightest newspaper men in the land, and all our people came gaily to this incident and merrily looked into our knowledge and our beliefs—with laughter debating the most serious topics in the world, the problems of life and morality. And thus we all of us take a new hold on our work, seeing our duties to do them. And amid much self-ridicule we take existence seriously, but not ourselves, and we laugh, even while we seek the truth.

No matter how we reported this case, whether in the newspapers or in legal phraseology or in the pulpit or from Biblical or scientific viewpoint, we come in the great mass of the story right down to the strange fact that in a court where the attorneys took off their coats and hooked their thumbs under their suspenders we expressed our wonder and our doubts before the whole world. Our minds restlessly do search for the truth—and we strive to tell it, as individuals and as a nation on its statute books. And we may rest assured that the United States Supreme Court will brush aside all the quibbles, take out all the nonsense, and with majestic voice at last give expression to the American Faith in no unequivocal terms.

That is the way of the American People. We make a great game of life. We play it straight and fair. We do our best. We laugh as the world stares amazed at our way of doing things—but we get them done. And that is the spirit of the nation, which we express in millions of words of debate, from acrimonious through joyous to downright unkind ridicule. Who will venture to put any limit on words to express atmosphere after reading Bryan, Darrow, the Tennessee statutes and the trial at Dayton?

But we can get down to words, and must, to make sure of our own accuracy. In the first place, I think I would state that in writing atmosphere we should make sure the words we use do not conflict with the spirit we seek to express. I have disputed with writers on this point. If a man is writing about Texas cattle country, for example, I claimed that this is wrong: "The horse was as sturdy as a locomotive." The word locomotive jars; it does not belong to ranch or range. It brings in something entirely different from the feeling of the land of mesquite or cacti, of cow country or grazing lands. But, of course, the phrase might be perfectly all right when used in connec-

tion with animals at the pens beside a railroad at a shipping point.

RECENTLY I had one of my own sentences emphasized. I sent a story to *Adventure Magazine*, and in cleaning up misty places which are apt to occur in my manuscripts, Cox of the editorial staff copied this:

"The dark wind made the stars blink, and the cats were walking the ridge backs, wailing," adding, "This is what I call writing."

Whenever I get a comment on any phrase or work of mine I study it. The sentence quoted was in this paragraph:

"The mountains were full of strange noises that night. The dark wind made the stars blink, and the cats were walking the ridge backs, wailing. More than a mile up the canyon the three men saw ahead a staggering, stumbling shadow against the faintly glistening sands of the dry wash." And so on.

Tracing the expression "dark wind" I found its source in those nights when I have slept in the deserts, and when, awaking from uneasy dreams, I saw the deep spaciousness of the skies with the light points fluttering and flickering. This was characteristic—atmospheric—of the West Texas as well as of other clear-sky deserts. The cougars walking the ridge backs is also characteristic—atmospheric—but their "wailing" is made a question of debate by people who never heard cats yeowl as they walk. It is an odd fact that people take the testimony of people who "never saw this or that" as against those who did see the thing. No matter if the state hunter of California, who has killed 800 of the cats, "never heard a cougar scream" a good many people have heard them and seen them scream.

The point is, the simplest of words, used right, create atmosphere. And yet, or even because of this, atmosphere is the spirit of a sentence, not its substance. "The dark wind made the stars blink" was not pretty writing; it was an attempt to state the obvious desert fact that the wind, invisible at night, blew wrinkles of refraction and made the stars seem to quiver. Not one word in the sentence was a "desert" word. Ridge-backs applies to green timber northern or hardwood southern forests of the Eastern states. Yet the sentence is "desert" in its feeling, for the phenomenon described is of

the arid lands, especially when taken in connection with all the rest of the story.

The subtlety of words is their mystery. I find on checking over stories I have written about Great Lakes shore forests, the Adirondacks, the Mississippi river, the deserts and other "local color" territory that the most accurate and useful description comes not from "technical" words but from simple, commonplace expressions used in combination—and their effect is inexplicable. And it can be obtained only by terrific and often bitter effort, not to make a striking phrase, but simply to tell the exact truth. Ruskin says no man, no writer, ever yet told the truth, but the important, the great ones were those who came nearest to accuracy. His "Modern Painters," Shelley's "The Cloud," Thoreau's "Cape Cod" and "Walden Pond," and Nathan Shaler's nature descriptive writings are worth studying to confirm statement as to maximum effects with minimum words.

Separating words from their spirit, analyzing sentences to make a distinction of the between-the-lines from the lines, will help a student to obtain much fine metal from the amalgum. One of the simplest of exercises in this work is to take a dialect story and as nearly as possible find out whether the clipped and changed words give the feeling, or whether the habit of thought displayed by the sentences gives the atmosphere. The American sense of humor is not a question of words. The monkey case at Dayton was not a matter of phrase at all. It was wholly a question of thought-habit. The attorneys used the most dignified words in the strict legal language—and had a lot of fun out of it. And the Hill Billy philosophers talked the same things in quite another tongue, getting their fun with their science, too. Only they probably were nervously wondering how many votes they were going to win or lose when the cat jumped.

In some writing, as Jack London's, atmospheric terms are found about every fifteen to forty words, counting articles and prepositions, and depending on his topic. Kipling will crowd atmospheric words into every line of poetry. But I want especially and repeatedly to emphasize the overwhelming strength of atmospheric thoughts, as compared with atmospheric words. Dialect is weak if the ideas expressed are not local

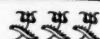
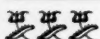
and according to the talker. A man's viewpoint is immeasurably more important than how or with what tools he expresses it. A cowboy makes his ideas understood with a lariat, a preacher with Biblical texts, a Bad Man with his gun, and a shanty-boater by the way he accepts a cyclone that unroofs his cabin. And a writer will, first of all, in giving a man's portrait, tell his thought, his habit of mind, if he would make him plainly understood. A man's clothes will, of course, often express his ideas, training, breeding, education, but it's his spirit that counts.

PERHAPS I should go so far as to say that all important writing is in truth the spirit between the lines. We are trying with material things to express spiritual ideas. We sculpture thoughts out in words. The fineness of our lines depends entirely on our knowledge about what we are trying to do. If we do not have a clear vision of what we are up to, we do fuzzy pictures.

Each writer arrives at his own work in his own way. Details and methods are as varied as the individuals. E. E. Harriman thinks in one line, W. D. Hoffman in another, 'Gene Rhodes in a third way, all writing from strictly personal observation and thought over approximately the same territories. And yet they give the same atmosphere in different expressions. Their intimacies are those of several viewpoints.

But self-analysis helps every writer. One is apt to be astonished to discover his own attainments on separating the spirit from the material in his work. It is decidedly worth while to make sure about the relative importance of words, ideas, data, methods of saying things, description of action, character, surroundings. A man's thought may be stated by his gesture, his reticence, his appearance, his surroundings, his actual processes of reasoning. If a man shoots a fellow citizen, the fact is of no importance as local color or instruction. The motive is the true criterion. And this is precisely the fact of atmosphere; it is the spirit of a story; without it we have a dead waste of action, or description; with it we have a living creation.

But the only help a writer can receive from another on this problem of life is warning that it exists to baffle and reward. And every one must travel his own lonely trail to find and solve it.



Business Methods Pay the Writer

BY RUSSELL RAYMOND VORHEES

IT is impossible to drop into any well-conducted business house, get anything you want and pay for it when you get good and ready. Why, then, should it be possible for a magazine editor to get manuscripts from writers and pay for them when he gets good and ready? The answer is—because most writers are afraid to employ business methods. When a publisher employs poor business methods the writer is the goat. By this it should not be understood that all publications are careless in their dealings with writers, because such is far from the fact. But there are just enough snide publications, and some of them are large, too, to put a disagreeable atmosphere over the entire profession. Why a writer should be expected to use his own time and money getting a story, writing it and sending it in to some publication and then wait for three months for his pay, which frequently is at the “handsome” rate of a half cent a word with no allowance for photographs and punctuation marks, is more than any sane business man can see.

I have been writing for nineteen years now and have gone all through these protracted periods of payment with literally hundreds of publications scattered from California to New York, from Maine to the Gulf. In the beginning I had to do it, or at least I thought I had to do it. And so I just wrote and praised God whenever a check came in, even if it was so long overdue that I couldn't tell for what it was in payment. My writing has covered a wide field but much of it has been for trade papers. The more I got into the work the more I noticed that trade papers all wanted business-method stories. Year after year I was fed up on business stories until finally I realized that if they liked business so darn much I might as well give them some real business stuff myself. And that is

what I am doing today, with the result that I am writing more than ever before, and getting the money now and not two years after the story is accepted.

To each manuscript or batch of manuscripts that goes out from my home I fasten a small slip printed in red ink. And, believe me, this has a message. This notice not only puts the editor wise to the fact that I run my business on a business basis but it saves writing a letter. I never send a letter with a manuscript unless it is especially ordered, in which case I simply write on the slip: “This is the manuscript that you ordered.”

I have adopted a slogan, “A Scribe—Not a Pharisee,” and I have this displayed at the top of my printed slip. I also have professional cards printed with this slogan at the top and “Professional Writer” under my name. One of these is also attached to each lot of manuscripts. It seems to me that this should remove all doubt from the editor's mind that I expect pay for the material, and am earning my living by writing. The slip reads as follows:

“A Scribe—Not a Pharisee”

WILL YOU PLEASE READ THIS?

I am producing and selling more than \$20,000 worth of Manuscripts a year. My clients number nearly 500 of the best trade papers, newspapers and magazines in this country. This is quite a sales volume for a strictly one-man business. I am able to maintain this output only by adhering strictly to the best business methods. For that reason I am asking you to kindly give me a prompt decision on the enclosed manuscripts, which are offered to you at your regular rates of payment for such material.

If your rates are excessively low or if you desire to make material cuts in any of the acceptable manuscripts, it would be best for you to hold such available manuscripts and communicate with me regarding rates and cuts.

Believe me to be at all times at your service.

RUSSELL RAYMOND VORHEES,
Professional Writer.

IF I fail to hear from an editor within a reasonable length of time, say two or three weeks, I write him a friendly letter asking him about the manuscripts. Generally that brings an answer, but if it doesn't,

I send him a brief telegram by press collect rates asking him to answer my letter by return mail.

When that fails to bring a rise out of him I draw on his paper through my bank for the sum at which I value the manuscripts. Sometimes that brings a rise out of him, either by a return of the manuscripts or a check for them. However, when that fails I turn the matter over to my lawyer and he sees it on through to a final lawsuit and judgment.

On paper, these methods may seem harsh; but they are not. One publication in New York City just keeps my stuff without acknowledgment, but I never rush it because every month it sends a check along for the stuff it has used that month. I know this concern is all right. Another publication in Pennsylvania does the same way. I know when it keeps a manuscript that it is sold and that it will not be more than a month before I get my money.

On the other hand, there is a trade paper in Chicago to which I sent five articles. At the end of a month it sent a check for one—which was all right. No writer should object to thirty days' credit. It can be obtained almost anywhere and is considered good business. But when three more months went by and I didn't receive any more checks from this trade paper I began to put on the screws. I wrote but got no answer. I telegraphed and got a reply that they would use the manuscripts as soon as they could. I telegraphed to send them back to me by return mail, which they certainly did. Those four manuscripts have been sold and will be paid for within thirty days.

THIS and similar incidents have convinced me that a writer is a fool to extend longer than thirty days' credit, except in rare instances. There are some papers to which I would give longer credit, but not many. It isn't good business to do it and the editor and publisher know it. The only reason they attempt it is because the writer hasn't backbone enough to make them do otherwise. If a writer turns out the stuff that an editor wants, the editor won't worry two minutes about whether the writer is a good fellow and all that. What editors want is good copy, and the writer who can turn it out can sell it and conduct his work as any other business man does. A lot of editors pay me on acceptance because they know they have to. A lot of editors pay me twice their regular rates for copy because they know they have to. I have learned how to turn out the sort of copy that an editor can take and throw right into his paper without even glancing at it. In fact, I believe that some of the editors buy my stuff without even reading it.

Don't get me wrong when I say these things. I am not pinning any medals on myself or anything like that. I have simply plugged for nineteen years and have learned the mechanics of my profession. Now I am applying the same business methods that every other successful man applies, with just as great results.

If you can deliver the goods you can deliver them in a business way.

If you are still a tyro—well, maybe you will have to accept any old terms that editors offer. But even the tyro, I believe, could be more of a business man than he is.



What's Wrong With This Picture?

BY HARRY BOTSFORD

LAST winter while I was spending several months in a Mid-Western sanitarium, a certain editor called to see me. I knew this editor only by virtue of considerable correspondence which has passed

between us and was, naturally, anxious to meet him personally.

"This is my usual monthly vacation," was the way he explained his absence from his office. "Once the magazine is on the press,

I declare a holiday for a week. I want to forget work and to rest and relax for that week."

"Do they keep you that busy?" I asked.

"You writers keep me busy!" he answered a bit tartly.

"Sounds interesting," I invited. "Tell me the rest of it?"

This editor is a Yankee, I believe; at any rate, he answered by asking a question of his own: "How many words do you usually turn out in a month?"

"If circumstances permit, I'll probably average around 10,000 words a week," I answered somewhat proudly.

"You couldn't handle my job, then!" he chuckled.

"Why?"

"Because I am forced to turn out around 80,000 words of text matter each month. I write articles, stories and feature matter for my magazine under thirty-seven different pen names. Naturally I do not care to spend my time at this sort of work but what is an editor to do when he can't buy what he wants or what his magazine needs?"

"Publisher cutting down expenses?" I questioned.

"Not a bit of it! Last month we netted \$36,000. The trouble is I can't find what I need. I realize that my rates are not very high but it would seem to me that plenty of writers would be willing to write for a cent a word—or for two cents a word, which happens to be my top price. Further, I offer writers a market for long articles and stories. You have sold us stuff of 60,000 words, articles of 5000 words or better, and you know we report promptly and pay on acceptance."

THERE'S the picture, and it appears to me that there is something wrong with it. It seems a shame that an editor is forced to do 80,000 words a month to fill his columns, when a matter of around \$1200 monthly should be distributed among needy business writers. Occasionally, in the columns of *THE AUTHOR & JOURNALIST*, I note complaints of the paucity of markets—and yet here is a market which is exceedingly anxious to get worthwhile stories and articles.

The field is specialized but it is a field which could be studied and written for, intelligently, by any ambitious writer. The choice of subjects is wide; the treatment which the writer may care to use is liberal indeed, for the editor-publisher puts but few restrictions on contributors. The writer has had as high as three articles in one issue, under different pen names.

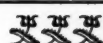
Is this publication known to writers? Yes, indeed! Its needs have been outlined in *THE AUTHOR & JOURNALIST* several times. A copy may be bought at almost any newsstand.

What's wrong with this picture? What's wrong with all the ambitious young writers? Has free-lancing reached a stage where a \$50 check isn't worthy of a little time and effort?

Am I going to tell you the name of this publication? I am not! The editor is not anxious to advertise to his readers the fact that he is forced to write about 98 per cent of the text matter. And he does a good job, too; but the pressure of work is heavy and it leaves him scant time in which to carry out plans for the betterment of the magazine.

This may, of course, be only an isolated case. But I am convinced that there are a number of editors in the business-publication field who are forced to grind out copy when they would welcome a well-written manuscript, pertinent to their field, which says something—and then stops.

The writer has been preaching to young writers these many years the profit of studying the needs of the business publications and making an earnest and concentrated effort to supply those needs with meaty, interesting and constructive matter. It has been my experience that almost all published rates are elastic. Provide the editor with articles or stories that have special merit and you will find that he will meet any within-reason appraisal you place on your work. As a matter of fact, the net income of many of these trade magazines is far above that of the literary publications. Being prosperous, they are in a position to pay a rate that is more than fair.



How Jokes Are Written

By PAUL S. POWERS



PAUL S. POWERS

IN four years I have sold over five thousand jokes and received from fifty cents to five dollars each for them, the average price being something over a dollar. No doubt some will say there are not that many new jokes in the world. There aren't, but each old joke can be given thousands of different twists, and the art of twisting is not difficult to learn

In fact, that is all there is to a joke—a twist. Much has been written about humor, and about wit, and a joke is usually the latter. Perhaps the psycho-analysts have given us the best reason for a joke. "Wit," they say, "is a form of mental relaxation because invariably it is illogical. And as logic is a development of the conscious mind, the deviation from logical reasoning affords momentary relaxation." In other words, wit is a flash—a twist of the truth that sets us laughing because it is unexpected. Our conscious mind expects the logical, and when the illogical is flashed at us, our subconscious mind laughs, so to speak, at the huge joke on the conceited upper half of the mind. So when we laugh at a joke we are really laughing at ourselves.

Humorists, they say, are born and not made. I believe that to be the truth. I was born, and to that I attribute what success I have had. One has to be born, I believe, to begin with. It's the customary thing.

Seriously speaking, we can't all be humorists. If I believed that every Tom, Dick and Whatnot could sit down and write jokes after reading this article I wouldn't dare have it published. That would be *too* much competition. However, many have minds that can be trained to produce jokes.

Notice that I said minds, not dispositions. If you have a happy, cheerful disposition and always look on the bright side of things, I'm afraid you would never make a successful humorist. Professional jokesmiths, as a rule, seldom laugh. A joke, to them, is either good or not so good and doesn't even curl their lips. When I am in a joke-writing mood I am positively savage.

But how are jokes written? How do I think of jokes? By sitting in a barber shop or pool room and listening to the "wise-cracks" sizzle back and forth? No; joke writing is a science that can't be trifled with. The surroundings should be quiet and sombre. The typewriter should be parked in a convenient place, with a skull, carbolic acid bottle, or some other humorous object nearby. Cigarettes or candy, or whatever you like, should be within easy reach. Then all you have to do is think of jokes.

IT'S done in this way: let bits of sentences or imaginary dialogue drift through your mind, and instead of following it with a logical conclusion give it an absurd twist. For instance, you are thinking of the city . . . business . . . stenographers. There! That ought to be jokable. What about stenographers? They always misspell words—not always, but they do in jokes—they chew gum, use lots of powder and rouge, are made love to by their employers . . . there we have it. In the joke we are going to have the business man ask his stenographer for a kiss. So here's the way the first half of our dialogue joke looks:

THE BOSS—*Aren't you going to give me another kiss?*

Now what's the logical answer to this? Yes, or no, of course. But our joke mustn't be logical. There must be a "surprise."

So what must the stenographer say to complete the joke? Well, what do we know

about stenographers? They are blase and sophisticated, or at least that's supposed to be their "line." So what would a "wise" girl say? She would think the request nothing unusual. All in the day's work for her. There! That gives it to us. Make it a *part* of the day's work.

THE BOSS—*Aren't you going to give me another kiss?*

STENOG—*Too late. The whistle's just blown.*

Now that we have dissected it, the joke doesn't seem funny, but the unexpected answer brings the laugh and the check.

Not all jokes are made the same way, but the idea is the same. Bring in the illogical before the reader has time to know what is coming. That is why jokes should be brief.

The psychology of wit takes into account the intellectual standard of the reader. Subtle jokes that are appreciated by persons of keen mind will go over the heads of those with less perception. Tell me what kind of jokes you laugh at, and I will tell you what kind of a person you are. A joke is a joke, of course, but try reading the jokes in *Life* to the most ignorant person you know (your wife or husband will do). As a rule, they will only laugh politely, pitying your own sense of humor. That doesn't mean that the magazine I mentioned has a monopoly on clever jokes. They are to be found in hundreds of our newspapers and in a great many of our magazines. America is learning to laugh. In other words, she is becoming educated. For a great many years England's humor was better than ours. The solemn Englishman who could never see a joke has long been laughed at over here. But read a copy of *Punch* or *The Humorist* and see what they laugh at on the other side. They are really not so obtuse!

If you want to write jokes, try to write good ones. There is nothing in the world quite as poor as a poor joke. Do not depend upon "slap-stick" or "rough-house," and do not be cruel to any nationality. Jokes that depend upon a risqué double meaning are not wit. American humor, as a rule, is clean, and is of a higher type than that of some foreign nations. National intelligence, like individual intelligence, can be judged by the jokes they make and laugh at.

The making of jokes, with me, has become a sort of second nature. For two or three hours in the afternoon I manufacture jokes—usually a dozen or two, sometimes more and sometimes less. Often a magazine or newspaper will bring me "beginnings" that can be twisted into jokes. And then one joke will often suggest another and better one. I go into it seriously, for writing is how I get my living, and living is a serious thing! Most of my jokes sell somewhere—if not the first time out, then somewhere else. The markets, while limited, are enough to take care of many humorists.

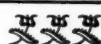
In submitting jokes, I have 8½ by 11 paper cut into thirds and type a joke on each slip. The beginning humorist should see that his jokes are neat and *short*. Dialogue jokes of two, three or four lines sell the easiest. It isn't necessary to send a letter along with your jokes. With a short-story or novel, sometimes—but with jokes, never! The editor will be likely to think this the best joke of all.

HOW many is it best to send? A dozen or so, perhaps. More than this will cost you an extra stamp, and humorists do not consider them lightly. Better feel out your market and submit just a few until you have established yourself. How would you feel if you were an editor and received an envelope containing a bale of jokes? Jokes are too rare to come in bales and if they are not jokes they are—well, something else. And besides this, the editor will think you are trying to unload a bunch of previously rejected jokes on his desk, which doesn't put him in a receptive frame of mind.

Be your own critic. Are your jokes of the kind that really amuse you? If you are honest with yourself—and that's a hard thing for the writer—and your jokes really amuse you, why then you're really a humorist, or else a moron! Contrary to public opinion, these two terms are not synonymous.

"And if I write jokes," you may ask, "what future is there in that?"

It may lead you to better things, and will pay you in the leading. The field of humor is a large one, and there is no limit to what one can do if he tries—provided he has the natural ability. Perhaps in a future article I will explain how the longer humorous prose is written—the burlesque, the satire, and the humorous skit.



Creative Characterization

BY WILLARD E. HAWKINS

(This series began in the October, 1925, issue.)

CHARACTER drawing is fundamentally a matter of clear visualization. If the story-teller has a clear picture in his own mind and fair facility in expression, the picture is likely to be conveyed to the reader in ways almost too subtle for analysis—even though no direct description is employed.

There are, broadly speaking, two methods of characterization; they may be designated the "outline" method and the "creative" method.

The outline method takes advantage of a psychological fact which a little introspective analysis will make clear to the student. This fact is that when an object is brought to one's notice, an image of it immediately springs into existence in the mind. We do not think in words—the normal habit is to think in pictures. Thus, the idea of taking a trip into the mountains may occur to me. Analyzing the thought, I find that it assumes the form of a mental picture of myself riding on a train, then standing amid typical mountain scenery. If I were to dwell on the subject more in detail, I should vision myself packing a suit-case, buying a ticket at the station, entering a train, and going through the whole experience—vaguely and disconnectedly, but still in picture form.

Occultists have asserted that to the clairvoyant vision thoughts are things—actual creations in an octave of matter that lies outside the range of ordinary physical senses. Thus, when I think of a horse, an image of that horse appears floating in my "aura"; if I think of standing on top of a certain cliff, I send an image of myself to the top of that cliff; if I write a novel, vividly picturing the people and incidents, the characters actually are molded in etheric matter and act out the story like puppets on a sort of mental

stage. These images, it is claimed, usually are vague, and melt away when the attention is withdrawn; but if projected by a clear, definite thinker, they may persist in etheric matter for some time, particularly if the mind occasionally returns to them and dwells on them.

It is not necessary for anyone to accept literally this interesting theory, though it will appeal to many writers. However, it forms a good working hypothesis. The writer who conceives his characters with strong precision certainly is likely to impress clear pictures on the minds of others.

Thus far, we have been considering the creation of images from the standpoint of the author. The reader, however, is more important than the author—in the same sense that the eye is the important factor in the realization of beauty of color and form. A brilliant sunset in itself is but a collection of vibrations. These vibrations impinge on the eye, which translates them into a glorious harmony of what we know as color.

It is by taking advantage of the image-making faculty as it occurs among his readers that the author is enabled to accomplish results with economy of words. If I say "bird," hardly a reader of these lines but will have a mental picture, more or less defined, of such a creature. But note how much more vivid is the image that springs into being if I say "magpie." Our conception of a bird includes a canary, a buzzard, a dove, an ostrich, and hundreds of other types, though if an intense effort is made to give the concept definiteness of outline, each thinker will tend to visualize the type with which he or she is most familiar. But it is easier to picture a chicken than a bird, because the concept is less inclusive. Similarly, it is easier to picture a rooster than a chicken—easier to picture a fighting cock

than a rooster. The greater the limitations implied by the word, the more definite is the image.

THE clever author, knowing that certain words evoke certain images in the average mind, merely furnishes suggestions and the picturizing faculty of his reader does the rest. True, the same word does not call up identically the same picture in every mind. The word "man" to me tends to evoke the image of a typical American, garbed in latter-day clothes. The same word to a Japanese would suggest a specimen of his own race. To a naked savage it would mean some one like himself. However, in each case, the word, if understood, calls up an image, and knowing our audience, we can control the general nature of that image.

The principle applies also to incidents. A brief statement may evoke a distinct picture. Thus:

The chicken ran in front of the automobile.

This may seem a description of the incident, but in reality it is merely a suggestion upon which the reader instinctively elaborates. The word "chicken" forms, as it were, an outline into which flows the reader's concept of whatever type of chicken he is most familiar with. Similarly, the picture of an automobile, of a design familiar to the individual reader, will fill in the outline suggested by that word.

The phrase, "ran in front," suggests the action of the chicken; but this is as far as the incident is described by the author. It is almost certain that further details have been supplied by the proclivity of the reader's mind—like nature—to abhor a vacuum. For instance, nothing is mentioned in the sentence about the scene; but it is probable that in every mental image of this scene a definite road has been placed under the wheels of the automobile, and there will be a more or less hazy impression of surroundings, probably in the country, as an appropriate background for the chicken. Moreover, nothing has been said as to whether the machine was occupied, or whether it was in motion. Yet it is probable that any reader's conceptions will include at least one occupant; also that the car, as well as the chicken, will appear in motion.

Of course, this method is dependent upon an audience familiar with the objects symbolized by the few suggestive words. For

greater precision, more detail may be employed, but the power of evoking images contained in a simple grouping of nouns and verbs is immense—all because of the universal picture-making tendency of the human mind.

THE easy method of characterization, thus viewed, consists merely in exercising care that the right outline be presented. The first requirement is that it must be an outline which all probable readers are capable of filling in with detail. When I say, "The tramp picked up a stone and threw it at the dog," I am reasonably safe in assuming that my readers will have concepts ready to fill the outlines suggested by the nouns and verbs. But if I say, "The maenad selected a barong and cast it at criosphinx," in the average mind no picture would be ready to flow into the outline. It is obvious, therefore, that more description would be needed in connection with such an incident than with the first.

Following is a characteristic bit of outline description:

Banks was a broker, alert, complacent, and an outstanding figure in the Rotary club of his community.

Though this is a mere outline picture, it is likely to evoke a fairly clear image, because the average reader has a set of concepts ready to be called up by the nouns and adjectives. The word "broker" alone brings before the mind an image. The word "alert" emphasizes a certain quality in this particular broker's make-up; "complacent" emphasizes another, and membership in a Rotary club still another (especially if we have been reading *The American Mercury*). Even though our image of a broker would include these typical qualities, specific mention brings them into sharper distinctness.

The weakness of such description is that it would never suggest an image for a reader brought up in the wilderness, who was unacquainted with types of business men.

This is the form of characterization found chiefly in short-stories and novels of the popular genre. It is practical and may be mastered by a fair amount of practice. But since it depends upon images already present in the reader's mind, and because it fails if such images be not already implanted, we cannot term it *creative*. It does not compare with such actual creation of character as

distinguishes the work of the masters, past or present.

Consider, for example, the characters in a novel by Balzac, Dickens, or Thackeray. The majority are types with which the average modern American reader is unacquainted. They force their own individuality upon the mind, depending no more upon our previous conceptions than would a visitor who entered by the door of the room instead of the door of literature. So far as our impressions of them are concerned, they are actual, breathing persons. They help, just as do new acquaintances, to extend our conceptions. Suppose I say:

He was a typical Parisian tradesman of the early nineteenth century.

Now this outline is unlikely to evoke in the mind of the every-day reader an image approaching in clarity that aroused by the broker description; for comparatively few have any ready-prepared concepts regarding Parisian tradesmen, particularly of a past period. But if we have read Balzac's *Cesar Birotteau*, the description at once evokes a clear image. To us, the typical Parisian tradesman will be a copy of Cesar Birotteau. If a further limitation be added—say that “his figure was spare and his eyes piercing”—our pictured tradesman will still be a Cesar Birotteau, grown thin and piercing of eye.

It is evident that in addressing an audience acquainted with Balzac's hero *we* are safe in employing an outline description; but what of Balzac, who built up for us an acquaintance with a man with whose type we were not familiar? His feat surely belongs to the realm of creation. It would seem—at least to an admirer of Balzac—that Cesar could have been no more real to the Parisians who were familiar with his kind than he is to readers of a later day and a different land.

HOW does the master thus *create* characters, so that they are independent of previous concepts that may exist in the mind of the reader?

The secret, of course, defies perfect analysis. But we may be sure that such an author knows his story people thoroughly—he knows the types from which they arose and possesses a discerning eye for essential details in picturing them. He does not feel that he is “making up” what they say and do as he goes along. Within his mind they

are living entities. They can no more do or say an uncharacteristic thing than can people of the real world. If such a character so much as winks an eye, he does it in his own peculiar manner, and if the author sees fit to mention the action, he consciously or unconsciously makes known the manner of its performance.

The term “outline” as here employed implies a limitation—an outer boundary. It may *include* a number of objects, but it *excludes* many more. The term “bird” is definite to a certain degree; it includes a great many species; but it excludes horses, sunflowers, clouds—an infinity of things. The term “chicken” excludes all these and many creatures besides—canaries and ostriches, for instance; but it may include roosters, pullets and baby chicks of all sorts—to say nothing of its implication in the slang of the day! If we employ the word “hen,” the boundary is greatly narrowed; if we say “a white leghorn hen with one eye,” we have come close to individualizing her. The schoolmen used to say that “every angel is his own species”; so each individual is the only person of his or her kind in the world; the things which define the individual are those things that no other person possesses in the same combination.

The keynote of vivid characterization, then, is *limitation*. With each evidence of what our subject is *not*, some of the haze that may have lingered about the reader's concept is cleared up. To illustrate, I may make the following assertion:

That is a person.

This statement excludes hundreds of concepts, but the outlines of the mental image evoked, although rigidly shutting out natural objects, lower animals, and the like, include men, women, and children of all types, civilized, barbarian, savage. We may make the outline tremendously more definite by saying:

That person is a man.

At once the nebulous concept vaguely takes form—because women and children are excluded, though still we do not see the subject well enough to determine whether he is savage or cultured, whether white, black, or yellow, whether clad in fig leaves, a 1926 spring model, or a Roman toga, whether he is short, tall, fat, or lean. But

in a few words we may bring the outlines into immeasurably greater distinctness, thus:

The man is a tall, well-developed college graduate.

This eliminates the fig leaf and the toga, the lean, fat, black, and yellow men, for if we employ the term college graduate without further limitation the reader will understand us to mean the *typical* college graduate. The outline is really quite definite—as definite as would be the outline of a real man seen from a moderate distance. It is only the intimate, close-up details that the reader would now find lacking in clarity. The features and expression of the subject are nebulous, as are also the color of his hair and his style of dress, his name, his station in life. This vagueness can be cleared by adding a few more limitations:

That tall, well-developed college graduate, with fair hair and a boyish, good-natured face, is Alfred Jones, son of the wealthy Joshua Jones.

For ordinary purposes this would be sufficient limitation to begin with. But it has not brought the character fully to life. There are many who, except for the minor point of the name, would fit the same description. It will remain for his conversation and manner, as they are brought out in the story, to make him really individual—to picture him as the *one* person of his kind.

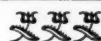
EVERY time a fictional character says or does something which no other person could or would have done, his outline becomes more clearly defined. Poor characterization is often a result of failure to realize this one point. Writers are prone to let their characters say the natural, expected thing, in given circumstances. The result is that they become too typical. While it is true that great fictional characters are almost invariably typical of their class, it is also true that the slight variations from type have made them great. David Harum was extremely typical in his broad outlines; but his individual twists and quirks of character and manner are what made him a reality to be remembered.

When Diogenes told the patronizing Alexander that the only favor he desired was that the king should stand out of his sunlight, this remark alone served to define the philosopher. He is the one man in thousands who would have made such a reply.

For vividness of characterization, then, watch for opportunities to present your story people as acting differently from the way that anyone else would have acted in similar circumstances. It is easy to imagine the average wife, when told that her husband has run away with another woman, crying: "The wretch—I'll never forgive him!" or words to that effect. But this situation might readily serve as an opportunity for a heroine to step out of the typical class and become a distinct individual. Her reply might be: "Very well—find out where they went and I'll have his trunk sent on, too."

Unexpectedness gives life and spice not only to the characterization but to the story as a whole. The man who loves where others would be vindictive, the woman who smiles where most would give way to tears, the child who fights when he might be expected to run, the wife who forgives where others would condemn, the saint who swears, the thief who prays, the sufferer who laughs, the woman who defies convention—all these have achieved individuality. Good or evil, they are interesting because they have ceased to be purely typical. When we call to mind Mr. Micawber, Pere Goriot, Madame Bovary, Becky Sharp, Topsy, Anna Karenina, Tom Sawyer—we picture not merely typical people but individuals, as distinct from others as those we meet in daily life. And it may be asserted that they have been brought to life primarily because the authors of their being possessed powers of visualization far beyond the ordinary. They saw not merely a man—a woman—of a certain type, but an individual of that type whose every word, every action was a limitation shutting off resemblance from others of the type.

Power of visualization—prerequisite for creative characterization—may be developed. It is an inevitable companion of keen observation, ability to concentrate, and definiteness or precision of thought.



James Lane Allen, the Friendly Critic

By SARAH FLETCHER MILLIGAN

ALL the reading world is familiar with James Lane Allen as the literary master, the psychologist, the romanticist, the naturalist. Happy were those persons who were privileged to know him as friend and kindly critic.

During several summers, Mr. Allen came to our village for a change. One cannot say for a vacation because he worked at his desk each morning and not until afternoon did he allow himself leisure for recreation or sightseeing. He was conspicuous, not by any eccentricity—for he abhorred the sensational—but because of his naturally handsome appearance and immaculately conventional attire. His tall, erect figure never relaxed its military bearing. His fair skin showed pinkish, contrasting with the clipped white moustache; his eyes were of a clear deep blue and so keen that they seemed to look into the very secret places of the mind.

The fraternity of letters made a strong appeal to Mr. Allen. Extremely reserved by nature and tradition, he presented to the public a rather isolated figure, but once let him realize that a new acquaintance belonged to the order of scribes and all barriers were down.

"I can talk to you," he would say, "because you are a writer and writers understand each other." He waved away all superiority in rank. "A person who is struggling to express his own heart can more readily comprehend the expression of another's."

Under such encouragement, it was not long before I became brave enough to tell him that some of my stories had been published and it was he that suggested going through and analyzing them.

"I am not much of a writer," he announced with an inimitable twinkle, "but I am the best critic in America!" and it is because he was world-famed as a master of

words that these personal reminiscences of his critique are given here.

Mr. Allen gave no easy, off-hand opinions and never discussed a story on the same day that he read it. When he had formed his opinion, he offered it with almost legal terseness; so many points for, so many against, with all personality eliminated. The following is an example.

"One must have *the gift*. No amount of hard work avails without it and one must be willing to perform very hard work *with* it. You also have *manner*," his pretty Southern word for style. "Your transitions show an experienced hand. Oh, how awkwardly does the tyro manage his transitions! They are his pitfall. One must also learn the art of necessary compression. The young write of many details because everything interests them; the old write details for much the same reason, but volubility must be suppressed. I like your characters, and other people will like them, because they are trying to be good, they are striving for the best. Draw your people distinctly, do not let them lack faces. Sketch them in like a Rembrandt, with strong, telling strokes; not every feature, of course. It is not necessary to make a catalogue, but with some distinguishing physical characteristic. Then the reader will know what to expect of the character and will follow the story along with more personal interest."

THIS advice brought a protest.

"But if the reader knows what to expect, how is one going to give him any surprise at the end?"

"Never mind the surprise! The reader would rather know the character and feel intimate with him, and watch him develop with the development of the plot, than to be given a surprise. A natural development is more artistic and interesting than any surprise."

A tale that did not end cheerfully elicited this comment: "You ran your story into a swamp instead of making a strong current to the sea!"

Another time, with mock severity, "You have done a dreadful thing because a wasteful thing! You have put into a short-story the matter that properly should have made a book. I spoke of the necessity of compression but that does not imply that one should not make the most of one's material. You touch artistically, delicately, but too lightly. You will have to learn to go into the depths."

This also brought a protest.

"I don't like the depths! I would rather make my point by suggestion and leave the interpretation to the reader."

"You will have to go into the depths," he repeated, firmly. "If you don't, the editors will think you can't!"

MR. ALLEN had extreme distaste for the "two hundred and fifty varieties of the verb *to say*." He had no patience with far-fetched substitutes for the plain word *said*.

"Make your characters say something forceful themselves," he advised, "instead of trying to produce the effect of force by using a vivid verb of speech. That is a horrible habit that seems to have spread over the country. I gave up reading—(naming a recent novel)—because everyone in it *barked* or *bristled*!"

The following is an extract from one of his letters:

"Your story is a very careful, solid piece of work and it rests upon the sure basis of truth to nature. This truth to nature in the story is one element of our general

psychology and as I read on, I had but to watch how you restricted your treatment to that one idea; how you held it steadily in mind and applied it in the details of the development."

The following letter came from him in response to a word of appreciation of "The Kentucky Warbler," a rather uncertain venture after the tremendous popularity of "A Kentucky Cardinal."

"It is a great pleasure to hear from you and to be assured that you like 'The Warbler.' I ought in return perhaps to tell you that all the letters that reached me regarding this story come from readers of the most trusted class, that is, trusted by the writer to understand and supply what he confided to them as not necessary to say! Of course you know that such readers are your highest reward. 'The Warbler' has proved to be nonsense to some, but I have been surprised to discover from how many different viewpoints it has brought warm appreciation from nearly all 'official' critics."

Of his story, "A Cathedral Singer," he said, "I wanted to be the first to put the Cathedral into literature," and so he wrote the moving story of a lovely mother who kept up the standards of living for her little son.

"For there are some of us," explained Mr. Allen, "who must keep our standards up or die, and if we cannot keep them up we *prefer* to die!"

In keeping with these lofty ideals was the final injunction which James Lane Allen gave to one who gladly received his counsel—

"Remember that only from a beautiful soul can beautiful ideas come!"

PROVERBS FOR "CONFESSION" WRITERS

BY JESSIE ARMSTRONG CRILL

It's a long tale that has no yearning!

A confession a day keeps the sheriff away!

A maiden spurned is a penny earned!

It's a wise author that knows his own confession!

Live and yearn!

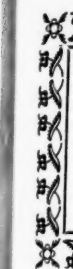
Confession is good for the soles!

All is not "sold" that titters!

Checks and confessions go hand in hand!

Rejection slips and confessions are strange bedfellows!

You can't keep a good confession down!



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THE AUTHOR & JOURNALIST'S

LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

McClure's, 119 West 40th Street, New York, is now under the editorship of Arthur McKeogh, who writes: "*McClure's* will be an all-fiction magazine, with romantic fiction preponderating. The limitations we set are only those that concern interest and appeal. Romance is, of course, the first essential. And yet not infrequently one finds a story lacking the love element, but endowed with distinction. Such a story will not be rejected. Stories that are modern and have American characters are preferred, but a variety and picturesqueness of setting are also desirable. Stories of war background will be used, but only from authentic writers. Sex is not taboo, but the author must never handle it self-consciously, nor with any attempt at vulgarity or cheap facetiousness. *McClure's* regards sex as a subject to be treated simply, genuinely and in its proportionate relationship to life. We are as much interested in the author who writes with fine sentiment as we are in the one who has cleverness and smartness of style. Romance, adventure, mystery, humor—all are necessary to give the fully rounded magazine we want. Long short-stories and serials will be used as well as short-stories. We are especially interested in the new writer, and name will influence us not the least. Our rates will have an elasticity commensurate to the relative merit of stories. We shall aim at giving prompt readings, reporting on short-stories within ten days as a rule. Payment is made weekly. Articles will not be used, and very little verse, but in the latter we do not limit ourselves as to type."

Experimenter Publishing Company, 53 Park Place, New York, H. Gernsback, president, writes: "Will you be kind enough to recommend to us several translators who can translate German and French fiction into English." THE AUTHOR & JOURNALIST suggests that those who are able to translate German or French communicate with Mr. Gernsback, sending a statement of their qualifications, experience, and, if possible, samples of their work. The *Experimenter Publishing Company* issues *Radio News*, *Science and Invention*, and *Amazing Stories*, a new fiction magazine.

Macfadden Publications, 1926 Broadway, New York, have issued a leaflet giving a great deal of information on the editorial requirements of their periodicals and will issue similar leaflets from time to time to inform writers of their needs. The leaflet contains much information previously given

in THE AUTHOR & JOURNALIST'S Literary Market Tips and Handy Market List on the Macfadden publications, which are *True Story*, *True Romances*, *True Experiences*, *Dream World*, *True Detective Mysteries*, *Fighting Romances*, *Movie Magazine*, *The Dance*, *Physical Culture*, *Muscle Builder*, *Sportlife*, *Own Your Own Home* and three daily papers, *The New York Evening Graphic*, *The Philadelphia Daily News* and *The Automotive Daily News*. The editors state: "Every manuscript receives careful consideration. Whether it comes from an unknown outsider or whether it is a contribution by a member of the editorial staff, it undergoes the same careful scrutiny by a trained corps of unbiased readers. In some instances the manuscript is read by as many as eleven persons before its fate is decided, including a board of ministers and an attorney. The average length of time before a decision is rendered is from four to six weeks. In some cases it may take a few days longer. However, every manuscript is considered from the point of view of all Macfadden publications. It is submitted, in other words, not merely to one but to fifteen publications at once. If the time required seems a little long the writer should bear in mind that it takes considerably less time to submit a manuscript to our fifteen magazines than it does for him to submit his work to fifteen separate publications." The disagreeable features of dealing with the Macfadden publications—the frequent long holdings of manuscripts and the policy of payment on publication followed by the majority of these journals, which have alienated many writers, are not touched upon in the leaflet, except as covered in the quoted paragraphs relating to the many readings of submitted manuscripts. Those desiring further information can doubtless obtain the leaflet by writing to the editors.

National Ad-Art Syndicate, 76 Pratt Street, Hartford, Conn., S. Schwartz, manager, requests: "Please announce that we are in the market for good art ideas that can be syndicated to newspapers and national advertisers." Mr. Schwartz does not state what payment is made.

Smart Set, 119 W. Fortieth Street, New York, Gladys Huss of the editorial department, writes: "We want smart, snappy stories, full of love and suspense, with a big 'kick' and an especially lively, inviting introduction. They should be convincing, and in the first person."

Little Letters ON SCREEN WRITING

NO. 2

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Edited by J. BERG ESENWEIN

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MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

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THE WRITER'S MONTHLY, Dept. 63
Springfield, Mass.

The Shrine Magazine, 1440 Broadway, New York, will appear for the first time with the May, 1926, issue, as the official monthly organ of the Mystic Shrine. Sewell Haggard (formerly editor of *Everybody's*), editor, writes: "We are in the market for articles of general interest, preferably 3500 words in length, short-stories up to 8000 words, serials, a little verse, and editorials, if within our editorial scope. We are publishing a general magazine, with four pages of fraternal news for our 600,000 Shriner readers. We pay immediately on acceptance at best rates." Robert P. Davidson, formerly business manager of *Hearst's International* and later the *Cosmopolitan*, is the new business manager of *Shrine Magazine*.

Love Romances, 461 Eighth Avenue, New York, reports: "Many of the stories which come to *Love Romances* we are not able to use because they are not, first and last, love stories. In other words, we like stories that have not just an incidental love interest but those that are from beginning to end real love stories. Recently a large number of stories have had rejection slips because the plots are too slight, or too much like a dozen others, in many cases even the incidents are not fresh and original. We are very much in the market for stories strong in plot interest and suspense. Another type of story which doesn't find favor with us is the undramatic story, told without warmth, having no emotional appeal. We like the narrative that is strong in drama and charged with human interest. As to plot, we are partial to the one with glamor, with pathos, the one with emotional crises; we do not use the sophisticated story, the problem or subtle story, or the first-person story. Plots should be in line with the *Love Romances* formula—gripping, clean love stories. The best length for short-stories is 5000 to 6000 words. We are still buying novelettes, but will be more actively in the market a couple of months from now. We use serials, the best length being 40,000 to 60,000 words."

The United States Daily is a new national newspaper which began publication at Washington, D. C., on March 4. It is edited by David Lawrence and confines itself solely to reporting the activities of all branches of the Federal Government without comment and not in an interpretative manner.

Theatre Arts Monthly, 7 E. Forty-second Street, New York, Edith J. R. Isaacs, editor, announces: "We are in the market for articles of 1500 words on the arts of the theatre, for which payment is made on publication at 2 cents a word."

Collier's, 250 Park Avenue, New York, Helen Landreth of the editorial department, writes: "*Collier's* sometimes buys poetry—in the past, quite frequently. We are planning to use more, but it will be of a specialized order. We want humorous and topical verses for our back page, and for them we will pay the highest market rate."

America's Humor, (quarterly) 608 S. Dearborn Street, Chicago, Harry Stephen Keeler, managing editor, writes: "*America's Humor*, formerly *Ziff's*, is in the market for humorous short-stories, one-act playlets, humorous oddities and odd-length miscellany, for which we will pay at the rate of 1 cent a word. We also use original epigrams, anecdotes, short jokes and skits, for which we will pay \$1 each; funny 'bone-head breaks' in the press and newspapers that will fit our department 'More Editors Leave Town'; also misspelled items, want ads, etc., that change the entire sense of the message, \$1 each; verse, sad grave, gay, humorous or pathetic, 25 cents per line; 'goofygrams' (verse which is very ridiculous in idea or presentation), 25 cents per line; original joke drawings, with original joke attached (not political cartoons), when reproduced one column wide, \$5 per drawing; two columns wide, \$10; full width of page, \$15; humorous drawings in wash, pen or any other medium than color, when reproduced as, or submitted for, one full page, \$25; two-page spreads, \$50; art features, \$25. We are now using girl-heads only for covers. We will consider oils and pastels, for which payment may be as low as \$50, may be \$100, or may be \$500, depending naturally on the reputation and 'newsstand drawing power' of the artist. If you think you have something that will interest our reading public, we'll be glad to examine it, since we have 160 pages to be filled. Payment will be made on publication." The first issue of the new magazine is scheduled for appearance about March 25.

Science and Invention, 53 Park Place, New York, J. H. Kraus, field editor, reports: "We are in the market for articles on any scientific subject running from 50 to 1500 words, also scientific stories of about 5000 words; scientific novelettes and scientific serials of from 50,000 to 75,000 words. I have purposely emphasized the word 'scientific' because we cannot use any other material, this being a popular magazine dealing with all branches of science, including astronomy, aviation, biology, chemistry, inventions in general, magic, physics, radio, mechanical wrinkles of all kinds for the same workmen, articles showing construction of toys, novelties and apparatuses, formulas, recipes, etc. We cannot use editorials, verse, essays, or rewrites from other magazines or newspapers. Payment is made on publication at 2 cents a word."

Amazing Stories, 53 Park Place, New York, is the new magazine of the Experimenter Publishing Company, edited by Hugo Gernsback. Mr. Gernsback states, "We are overstocked for at least two years. The material we use is of the imaginative and pseudo-scientific type of short-stories, novelettes and serials, similar to the Jules Verne and H. G. Wells types. We do not want occult, psychic or spiritualistic stories without any scientific basis. Payment will be made on publication at rates made by agreement with the author."

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As a matter of convenience for all writers, The Author & Journalist maintains a reliable

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1839 Champa Street, Denver, Colo.

Fiction House, Inc., 461 Eighth Avenue, New York, announces its needs as follows: "*Lariat Story Magazine* wants short-stories of cowboy adventure, laid in range country, around 6000 words. Stories must be colorful, dramatic and light on dialect. Also open for same type of stories in 20,000 to 25,000 word lengths, and cowboy serials between 40,000 and 50,000 words. *Action Stories* needs immediately short-stories of about 6000 words dealing with outdoor adventure and action novels of 25,000 words. We are well filled up now with the short novelettes of 10,000 to 12,000 words. *North-West Stories* can use two or three high-power Northern novelettes immediately. Fifteen thousand words will be the minimum length to be used, hereafter, and 20,000 the maximum. The book also needs a number of Northern and Western shorts, 4000 words preferred. Too many shorts, recently, have been hitting or topping the 6000-word mark. Six thousand words is the absolute maximum. Within the next six weeks *North-West Stories* will be in the market for both a Western and a Northern serial—each 45,000 to 55,000 words. 'Trail Tales' are always welcome."

The American Mercury, 730 Fifth Avenue, New York, announces that it will be glad to give space to any Indian who has something to say on the vexatious problems confronting his race and can say it clearly. "If prose is too difficult, then there is no objection to poetry. In particular, it would be agreeable to hear from the younger Indians. White men have written about them, but not Indians themselves. Thousands of them have been educated in government schools and colleges, and are presumably literate. Why have they produced so few writers?"

The Rotarian, 221 E. Twentieth Street, Chicago, official publication of the International Rotary Club, Chesley R. Perry, editor, writes: "We are in the market for business and travel articles of 3000 to 4500 words, and business and adventure short-stories of 3000 to 5000 words. Payment for material is made on acceptance at varying rates. Decisions are rendered promptly."

The American Mercury, 730 Fifth Avenue, New York, comments: "Some time ago the younger journalists of the country were invited to send in articles describing the changes under way (in American journalism), and setting forth their own adventures and opinions. Many such articles have since come in. All save a few were dreadful rubbish. Can it be that journalism has already blown up—that reporters can no longer write at all? *The American Mercury* is disinclined to embrace that conclusion. The door is still open."

The Delmarvian, Dover, Del., writes that it has been unable to pay for contributions except with subscriptions. To prevent confusion with a magazine of the same name, authors are requested to address all communications to the editor, Lavinia C. K. Roscoe.

Artists and Models, 109 W. Forty-ninth Street, New York, sends another call for "short-stories of two to three thousand words, of clean, lively humor or love interest based on art and studio life. We pay on publication, rates varying from ½ to 1 cent a word," writes Miss Merle W. Hersey, associate editor.

United States Civil Service Commission, Washington, D. C., announces an open competitive examination for an editor of scientific publications. Receipt of applications will close April 20th. The examination is to fill vacancies in the office of the Secretary, Department of Agriculture, and in positions requiring similar qualifications. The entrance salary is \$3000 a year. After the probational period required by the civil service act and rules, advancement in pay without material change in duties may be made within the pay range for the grade, up to a maximum of \$3600 a year. Promotion to higher grades may be made in accordance with the civil service rules as vacancies occur. The duties are to analyze the content of scientific and technical manuscripts; to determine the accuracy of the data given and the conclusions drawn; to suggest ways and means of improving the presentation from a literary standpoint and of strengthening the publication from a scientific standpoint, and to scrutinize the typographical details of printing form and style. Competitors will be rated on practical tests in editing, and education and experience. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil service examiners at the post office or customhouse in any city.

Justice, Myrick Bldg., Springfield, Mass., Richard Bennett Moodie, editor, announces that it wants "clean, unusual stories" for which, it states, payment is made on publication at rates depending on merit. Fiction themes in its current issues have a strong penchant for the legal. A page of brief humor, including some reprinted material, is included. Articles on various phases of the legal and judicial professions undoubtedly come within the field of this magazine.

National Spectator, Washington, D. C., is a new weekly magazine to be published by the National Spectator Corporation, with Stuart Little as editor. Mr. Little writes: "We are in the market for articles on federal government activities, science, cultural subjects, agriculture, etc., of 2000 to 3000 words. Payment for material will be on acceptance, rates varying according to material and author."

Pacific Salesman, 609 Pacific Building, San Francisco, Calif., which announced two months ago that it would pay ¼ cent a word for material, has changed its policy and now pays for material only in subscriptions.

The Social Index, 2 E. Twenty-third Street, New York, is understood to have been discontinued.

THE S. T. C. NEWS

A Page of Comment and Gossip About the Simplified Training Course and Fiction Writing Topics in General

VOL. III, No. 4

APRIL, 1926

EDITED BY DAVID RAFFELOCK

PLOT AIDS

S. T. C. Student Outlines Several Interesting Methods of Creating Stories

One of the assignments in the Simplified Training Course in Short-story Writing requires the student to outline as many methods of devising stories as he can. An S. T. C. student recently submitted the following very interesting outline:

A. According to Sherwin Cody,—*"Journalism and Story Writing."*

1. Have a central idea.
2. Decide upon the principle of life which this illustrates; that is, a conviction, a feeling, a realization.
3. Decide upon appropriate characters to carry out this idea.
4. Select an harmonious setting for the characters.
5. Write out a first draft, which is just the unfinished plot. (Start with the idea that possesses you most, and end with that idea.)

B. Sherwood Anderson.

Plumb the meaning, the significance, the reasons for people and their actions, and play with the idea till it grows. Speculate about people.

(I refer to his recent book, "A Story Teller's Story," page 400,—the incident about the two women and the man before the door of the Chartres Cathedral. He says in the first sentence of the passage to which I refer, "One day a little drama played itself out in the open space before the cathedral door," and goes on to tell about what happened, and what he, in his imagination, thought might happen. "Always the tangle of human lives for the tale-tellers to mull over, dream over.")

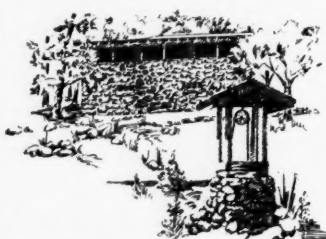
C. Carl H. Grabo,—from *"The Art of the Short Story."*

1. Get a story idea which springs from the determination to arouse an emotion.
2. Select a theme which will embody this emotion.
3. Review these elements in order to select the original, the fresh idea.
4. Analyze the emotion, and devise the action—the plot.
5. Conceive of situations to carry it out, which will suggest:
6. Characters, which will suggest:
7. Scenes, the point of view, class of life, definite setting, and the tone.
8. Get the most effective point of view.
9. State the problem at this point. (Then drop it, lay it aside for a while, to grow.)

D. The "Theme Chart" spoken of in an article by Warren H. Miller in your own incomparable *AUTHOR & JOURNALIST*.

E. Recent article in *THE AUTHOR & JOURNALIST* of January, 1926, "Essentials of Plot and Climax," in which one might "Let the germinal idea serve as the climax," etc.

In my answer to this assignment, I have given the gist of the articles of the various authorities selected. Some are more concrete than others, but to my mind, they all lead to the same ideas. I have interpreted the assignment to require a method for getting story material, as well as getting the exact plot. It would seem that "All roads lead to Rome"; so all story meth-



Writers' Colony Administration Building

WRITERS' COLONY Author & Journalist's Mountain School Will Attract Writers From Entire U. S.

Writers from all over the United States will this summer attend The Author & Journalist's summer writers' colony at Indian Hills, near Denver, Colo. The colony will open June 20 and continue for a period of six weeks until July 31. Board and room and all accommodations will be available at the school.

The colony will give writers the unusual opportunity to meet and exchange ideas, to secure personal, residence instruction under David Raffelock, director of the Simplified Training Course, and several successful writers, and to spend a wonderful vacation in the Rocky Mountains.

Short-story training features will be as follows: The Technique of the Short-Story, Practical Fiction Writing, The Art of Literature, Markets for Fiction, Lectures by Prominent Writers, Open Forum Discussion of Writing Problems. Classes will be held in the large attractive Administration Building and outdoors in the large natural amphitheater. An unusually complete library of writers' books will be available.

Vacation features are unsurpassed. Indian Hills, but an hour's ride from Denver, is located in wonderland of mountain beauty. Nearby points of interest are Red Rocks Park, Bear Creek Canon, Tiny Town, Indian Pueblo, The Ruined Castle, and some of the most picturesque mining towns in the West. Students will go on horseback, hiking and motor trips to places of interest.

The Author & Journalist is preparing a booklet, describing in full the writers' colony, training and rates. This may be had without cost or obligation upon request.

ods lead to a simple statement of plot in the standardized form of a problem and its solution. The methods cited above I have found useful in twisting into shape some of my random ideas, so that I could arrive at the plot itself. You will perhaps be interested to know that in the course of my study during the last year and a half, I have made a list of all the methods which I have stumbled over, and the number is 38, so far.

REJECTIONS

Writer Discovers Why His Stories Come Back and Turns to S. T. C.

A writer sends us an interesting letter relating to a number of his unsold stories. He believes that many of them have proved "duds" because of unfortunate choice of material, or that when the material has been good, his plotting has been poor. He has turned to the Simplified Training Course for assistance. He quotes in part from rejection letters as follows:

A rejected novelette comes back with this: "It is well written, but fails to hold interest." Another has these words to soften the blow: "We feel that you have good material here, but you haven't handled it to good advantage." Still another: "The first four chapters are very interesting . . . but when the reader's interest is not keyed up by any greater mystery than the hiding place of the pearls, it gets tiresome." Yet another: "We liked the action, but . . ." And another: "I find the tale exceptionally well written; you have a vigorous style and a swing to your work, but . . ." (again the plot seems to bother.) "We are regretfully returning."

In some respects this story, we feel, is well written, but there isn't enough story in it." Others: "A strong story, but the incidents are somewhat brutal"; "Sorry to have to return your story, which, while interesting, has a plot which does not appeal to us sufficiently"; "Inasmuch as it deals with a race problem, it does not belong in the category of stories which our readers expect to find in this magazine." And so on.

Writers who are having trouble similar to this can especially be helped by the Simplified Training Course. The training is personal, designed to meet the needs of the particular student, and it is practical and professional.

FROM AN S. T. C. STUDENT

"I want you to know, Mr. Raffelock, that I appreciate your efforts in my behalf, and I must say that I have learned more from the little material submitted thus far, than I did from the complete course with another supposedly reliable school in photoplay writing. As I said before, your course calls for actual work, without the completion of which you cannot advance to any other point. This in itself is a very, very excellent point in your course, aside from the criticisms on each assignment.

"At any rate, I want you to know that I feel the money I am sending you, although it is hard to get together, is well spent, and if things progress as I look for them to do, I will soon be repaid for my efforts."

Universal Trade Press Syndicate, 522 Fifth Avenue, New York, pays $\frac{1}{2}$ cent a word on publication, in some cases $\frac{3}{4}$ cent and 1 cent for certain classes of material, "for as many good articles as we can get," according to an announcement, "about sales stunts, advertising methods, improved credit or accounting methods, and the like. The following conditions must be observed exactly, the announcement stresses: "When it seems that you can get a story that is likely to interest us, query us in thirty or forty words, telling us the proposed content. Then if we like it, we will tell you to get the story. Each story must contain practical and original merchandising ideas as developed and used by dealers. They must not have been submitted to other trade papers. They must be neatly typed and bear the author's name in the upper left-hand corner, but the address must be on a separate sheet, and the story must be approved by the dealer mentioned. If possible, they should be written in his name. It helps to sell the article." A circular giving more details will be sent on request.

Children, The Magazine for Parents, is a projected monthly magazine for mothers and fathers dealing with problems concerning the care and training of children. It will be published at an early date from 353 Fourth Avenue, New York, according to an announcement of the editors. "This magazine is anxious to obtain special articles of 1000 to 5000 words containing scientific information on health, child psychology, mental hygiene, education, habit formation, etc.; feature articles of the same length, of general interest to people living in suburb, city or rural communities on subjects pertaining to the relation of parents to children and of children to the community; short-stories of 3000 to 6000 words dealing with parental, home, school problems or problems of the "gang"; serials of 3000 to 5000 word installments to run from four to six issues; inspiring or humorous poetry; jokes; illustrations, and photographs of human interest. Payment for material will be made at 1 cent per word on acceptance."

William Morrow and Company, Inc., a new book publishing concern at 303 Fifth Avenue, New York, writes: "Our book plans have not fully matured. Mr. Morrow will not publish until autumn, when he expects to bring out eight or ten creditable books, including a biography of George Washington by Rupert Hughes." Mr. Morrow was for a long time secretary and a member of the Board of Directors of the Frederick A. Stokes Company.

The Globe Book Company, 175 Fifth Avenue, New York, specializes in educational publications, principally school and college text-books of history, science, law, education, and games, payment for which is made on the royalty basis.

Motor Maintenance, Chicago, prints stories about garage machine shops for which it pays 1 to 2 cents a word on publication.

J. H. Sears & Company, 40 W. Fifty-seventh Street, New York, are general publishers of copyright and non-copyright books—novels, juveniles, all types of non-fiction, poetry, text-books, etc. This firm writes that it does not as a rule require the author to defray a part of the publication cost (which apparently means that sometimes it does require authors to advance such costs) but generally pays by royalties or by outright purchase. The number of copyright books published is limited but the number of non-copyright volumes varies from 71 to 100 yearly.

Sea Breezes, a quarterly magazine published at 472 Spreckles Building, San Diego, Calif., wants light, snappy short-stories of the United States Navy and the sea; from 1000 to 2000 words preferred; also novel and humorous articles and jokes of a seagoing nature, poetry, epigrams, etc. Payment is made upon publication of material. No set rate prevails, but material is rated according to reader interest and intrinsic value. Address all communications to the editor.

This "market tip" will interest only the Brown family: Newspaper reports are authority for the statement that Clarence Brown, a director in the United Studios, Hollywood, Calif., has promised to read all photoplay manuscripts sent to him by aspiring screen authors named Brown, and hopes to be successful in finding one that he can buy.

Journeys Beautiful, 150 Lafayette Street, New York, is reported by a contributor to have held a manuscript a year and a half after acceptance (payment to be on publication), and then to have returned it.

International Newsreel Corporation, 226-238 William Street, New York, is in the market for photographs, accompanied by 25 to 50 words of description, of news, travel or human interest. Payment is made at \$3 each on acceptance.

Lumber Manufacturer & Dealer, 4908 Delmar Boulevard, St. Louis, Mo., is a fortnightly trade journal using 1500-word articles giving business helps. Payment is made on publication at 30 cents an inch for feature articles and 20 cents an inch for news. The editor states that no vague inspirational essays are wanted.

S4N has resumed publication and will appear monthly, according to the editor, Norman Fitts, who states that henceforth he will pay for all material used though the payment at first may be as low as $\frac{1}{5}$ cent a word. Manuscripts should be addressed to Mr. Fitts at Hampshire County Sanitarium, Haydonville, Mass.

Pegasus, 921 Mound Street, Springfield, Ohio, "is a quarterly publication dealing wholly in rhythmic verse and refusing to countenance any production that savors of free verse," according to the editor, Noah F. Whitaker. It does not pay for material.

(Continued on Page 28)

Queries and Comments

THE LIGHT-ARTICLE FIELD

Editor, *The Author & Journalist*:

If you wrote a brief light article, say 500 to 1500, a whimsical, speculative, philosophical, pun-gently observant sketch touched or tinged with drollery but scarcely classed in its entirety as humor, perhaps in the "literary" manner—or on literary topics, perhaps not, *where would you sell it?*

Probably, not knowing of a market, the idea would be allowed to die aborning.

I am inclined to think—this is but a tentative, suggestive inquiry, to "start something" whereby all the brotherhood (including myself) may benefit—that such a species exists in current magazine-dom in sufficient quantity, if isolated and traced to its published lair, to be considered as a separate field of endeavor, to be attempted and planned for, in larger quantity than at present, with its markets to be not only tabulated but expanded.

I do not refer, of course, to any species of fiction, even a brief "Dreamer's Tale" by a Dunsany; to humorous "long stuff" as *such*, or necessarily to the travel sketch, though that is perhaps one variety, but to the sort of thing the popular-literary *McNaught's Monthly* uses, that *The Sun* used to use, that *The Bookman* uses, and that Sunday literary sections of the leading dailies take from staff writers and syndicates.

Doesn't *The Atlantic Monthly* use some? And *Harper's*? (I dare not even guess at the needs, if any, of *The Dial*, *Century*, *Scribner's*, *The Forum*, *The New Republic*—perhaps *The Independent*, even the *Dearborn Independent*).

Entirely aside from the literary field, there are the general and special-field magazines. *The Farm Journal*, I seem to recall, uses them occasionally, *The American Legion Weekly* once in a great while. Satirical ones might fit *College Comics'* call. Somebody, particularly a big name, could sell long ones to *College Humor*, *Laughter*, too, probably. *America's Humor* would be a target for a number, of a certain sort. *10 Story Book* would be apt to bite, particularly if you tore off any outside the inhibitions-pale of the other magazines. And what about *Vanity Fair*?

Generalized whimsical comment in the movie field might very well land with such limited-markets as *Photoplay*, *Motion Picture*, *Motion Picture Classic*, even the closed-market *Picture-Play* and other fan magazines. Occasionally one creeps into authors' journals. The *American Mutual Magazine* (Boston) would use a few in the business, transportation or other fields of interest to big

business executives. *Good Hardware* and *Progressive Grocer* would be apt to, on themes in their respective fields.

Even these suggestions are but tentative, and include a number of markets not necessarily buying just now and not necessarily paying promptly. The reader's own current reading and his own regular market-list will suggest other consumers of this species, as well as check up on the above "hunches."

I suggest that readers of *THE AUTHOR & JOURNALIST* grab a postcard and in thirty seconds' effort advise its editor of *one* (or more) genuine market for light-article stuff. A symposium would thus be speedily forthcoming, one at which we all (including the postcarders) might shoot!

RAY W. FROHMAN, *Portland, Ore.*



OBLIGATION TO AUTHORS

Editor, *The Author & Journalist*:

As a free-lance writer I am always interested in the manuscript market notes carried in your wonderful magazine; as a practicing lawyer I am frequently interested in announcements that involve some legal right of author or writer. On page 31 of the last (March) issue, there is the report of the sale of *Motor Camper and Tourist*, and the quoted language of a new editor: "The former owners sold the magazine to us free and clear of all previous obligations and promised to liquidate their debts to the authors in the near future."

The magazine doesn't owe me anything. I do not question the good faith of either buyer or seller. But as a legal proposition I doubt the legal right and ability of the former owner to sell the magazine "free and clear of all former obligations," and believe that authors who have money coming for published manuscripts should insist that the new owners see that they are paid. If a magazine publisher could at will transfer the sometimes very valuable property right represented by a magazine name and subscription list "free and clear," it would be extremely easy for one to run along for six months, then transfer to another name and wipe out all the debts, repeating the performance as often as debts accumulated.

It is quite possible that the former owner will keep the promise he is said to have made to the buyer, and pay authors for the manuscripts that have been used. If so, there will be no ground for complaint by anyone; but if not, I believe the

new owner is under both moral and legal obligation to see that the debts are paid.

A. F. McCARTY, *Salina, Kans.*

NOTE BY THE EDITOR: We believe that Mr. McCarty's interpretation of the legal phases of this matter is justified. The purchaser of a magazine undoubtedly assumes its liabilities to authors and others. The new owners of *Weird Tales* acknowledged their indebtedness to authors who had money coming from the former regime, and we understand that these debts are gradually being liquidated.



MORE YEAR'S PRODUCTION FIGURES

Dear Mr. Hawkins:

In the February issue you printed a letter from Frank Richardson Pierce under the caption, "What Is a Year's Production?"

This letter interested me. What is the answer? I cannot give it, but can cite my own experience for last year.

Owing to financial necessity, I decided to try quantity production. Accordingly, I composed on the typewriter, corrected by merely striking out and interlining, then turned the script over to a typist for the final copy. Having a regular job, I could secure comparatively little time for the work, averaging probably not more than one hour and thirty minutes per day. During the year I turned out 300,000 words and sold about two-thirds of this amount. To be exact, I sold thirty-eight stories and articles. The rate of pay varied from one-half cent to three cents per word, bringing me in a total of \$1210. Out of this I had to pay \$160 for typing and postage, leaving \$1050 net.

The average time consumed on each article or story was about seven hours; but this, of course, does not include the time the typist consumed in making the final copy. It stands to reason that working thus hurriedly, I did not do very good work. Undoubtedly it was what I wrote, rather than how I wrote that sold the two-thirds. Of the one-third on hand, a considerable portion will eventually sell—though much of it will have to be rewritten.

Judging from my own experience, I would say that a writer who has no other business, but devotes his whole time to the game, could produce at least 200,000 well-written words per year.

Let some one else pipe up.

WM. M. STUART, *Canisteo, N. Y.*



WANTS MORE OF THE D. P. BOYS

Dear Mr. Hawkins:

These here critics, now. They criticise your new format entertainingly, but (row of stars here). In the Age of Personalities—witness the

wave of "True" horrors—they bawl out the editor for having a say, weep over "Brevities" and—here's the quirt that caused me to r'ar up—made a crack about Ralph Perry and his buddie Bittner being in our midst too often.

If there is anything that might cause me to cancel A. & J. it would be the discovery that you were no longer at home to those D. P. boys. Not saying they know the game better than anybody else (I lay it to their honest absorption in their work), they seem to me to know how to drill recruits as no others do. What price "Please Revise" to a rookie who, though he has been in print a few times only, gets back a personal note with nearly everything he sends out?

To me "Brevities" and your editorial gossip make a saucer of savories at one's elbow on the work-table.

FRANK MALLOW.



DEFENDS THE WIT-SHARPENERS

Paderewski is scheduled to play in Los Angeles, soon. Now, he is a foremost artist, and so recognized—but, I venture to say that before giving this concert, the great maestro will *practice!* Yes, sit down and practice on his piano, and practice hard!

Now, that is just what those of us who practice building and solving plots did with the A. & J. Wit-Sharpener. We sat down and tried them out on our little typewriters. If averaging a sale a month, last year, is being in the professional class, I'm there. Yet, when a Wit-Sharpener plot idea intrigued me, I took half an hour and wrote my solution. I never submitted problems because I am too stingy thus to give away my plot ideas. I never tackled them unless they gave me a little thrill of inspiration. Often they got me in good writing and fighting trim for the morning's work. I never felt that I lowered my professional standing by winning an occasional prize. Not when the judges were professional teachers of the short-story! I think some of us lean over backward in our zeal to be dignified fellows. The really big men are the simplest. I recently met one who gets one hundred dollars an hour for lecturing on the very subjects he spent an afternoon visiting about with me. And when we parted he said how much he had enjoyed it, and I think he meant it. He wasn't afraid to listen and learn from any source. The Wit-Sharpeners were not just kindly exercise for morons! They were brain-teasers for writers—real ones!

JESSIE ARMSTRONG CRILL, *Anahcim, Calif.*



A WIDER AUDIENCE

"Why, my dear man, already my poetry is being read by twice as many people as before."

"Oh—I didn't know you had married."

Boston Sunday Post Magazine.

Literary Market Tips

(Continued from Page 25)

Illustrated Mechanics, 1411 Wyandotte Street, Kansas City, Mo., will pay on acceptance if author requests, writes Editor E. A. Weishaar. Its rates are 1 cent a word for text and \$1.50 to \$3 for photos. It uses feature articles with photos or black and white drawings not over 2000 words "on any subject which interests the average reader." Articles especially desired deal with automobiles, radio, aviation, exploration, discovery, the odd and curious, "how to make things," helps and hints for the housewife, auto-mechanic, and radio fan. No fiction and no verse.

The Home Friend Magazine, 1411 Wyandotte Street, Kansas City, Mo., although listed as paying on publication, will pay on acceptance if the author requests, writes E. A. Weishaar, the editor. It desires short-stories of 2000 to 5000 words and novelettes of about 15,000 words. "In these the love element is essential, with mystery, romance, sustained action. Rural and domestic types of story and juveniles are not desired. Short humorous items and poetry are used—no articles. Rates are from ¼ to ½ cent a word.

Manila Book Company, Inc., P. O. Box 2625, 211 Carriedo, Manila, P. I., publishes school textbooks about things Philippine written by (preferably) Filipino authors, for which it pays on the royalty basis. It also publishes sociological novels and medical books. Rights are released by special arrangement.

Brewster Publications, Inc., 175 Duffield Street, Brooklyn, N. Y., Frederick James Smith, managing editor, writes: "There are three Brewster publications, *Motion Picture Magazine*, *Motion Picture Classic*, and *Movie Monthly*. I am managing editor of the three publications and editor of the *Classic*. Miss Agnes Smith is editor of *Motion Picture Magazine* and Laurence Reid is editor of *Movie Monthly*. We are not in the general market for material. The motion-picture field is a highly specialized one and it is necessary to secure material on assignment. We have no regular rate but payment is wholly dependent upon the value of the material and the author. Payments are made on the fourth of the month following acceptance."

Sweetheart Stories, 461 Eighth Avenue, New York, David A. Balch, editor, uses highly romantic love stories of 4000 to 6000 words; serials of 35,000 to 50,000; verse of 4 to 16 lines. Payment is reported to be at the rate of 1 cent a word on acceptance.

The Morning Telegraph, New York, through G. D. Eaton, literary editor, informs a contributor that it will buy no more poetry.

Pictorial California is a new monthly magazine published by the Pacific Press Syndicate, Inc., of Los Angeles.

Police Stories, 132 W. Thirty-first Street, New York, has appeared under the editorship of Richard E. Enright, former police commissioner of New York. It uses detective and crime articles, short-stories and serials. A member of the staff writes: "Articles of police, crime, scientific and general nature, of from 2500 to 4000 words, are desired; short-stories of 2500 to 6000 words; serials with a maximum length of 35,000 words. All must deal with uniformed or detective forces of police departments. No private detective agency material. The 'cop' involved must be meritorious. No essays, editorials, verse, jokes or short miscellany desired. Payment is made at from 1 to 2 cents a word on publication."

The Farm Journal, Washington Square, Philadelphia, Arthur H. Jenkins, editor, writes: "I enclose a little additional information for your Market List. The hardest kind of material to find is high-grade humor and good photographs. Contributors who would specialize on these two kinds of material would be able to place almost unlimited amounts with magazines and farm papers. Such material should be from 300 to 600 words. We use, however, articles, short-stories and novelettes with the agricultural and scenic background. We do not use poetry." Payment is made on acceptance at 1 cent a word and up.

College Life has moved from 119 Wooster Street to 9 W. Twentieth Street, New York. N. L. Pines, editor, states: "For 1926 we intend to run quite a bit of short snappy sketches, flapper-collegiate type, essentially humorous, 300 to 400 words." It is understood that 1 cent a word is paid on acceptance.

Popular Radio, 627 W. Forty-third Street, New York, in which *The Wireless Age* was incorporated with the September, 1925, issue, is now in the market for new and timely articles that convey useful, interesting and instructive information about radio. Articles should be from 50 to 5000 words in length. Occasionally a series of articles is used. Fiction, verse, drama, essays and cartoons are not used. Payment for material, according to the editor, Kendall Banning, is 1 cent a word for department items and 2 to 5 cents for features.

People's Home Journal, 80 Lafayette Street, New York, desires "love, domestic, Western, out-of-door short-stories of 5000 words, serials of 40,000 to 60,000, and novelettes of 10,000 to 21,000" write the editors. "We do not use juvenile material. Payment is made at current rates three weeks or one month after acceptance." William A. Johnson is editor; Kenneth W. Payne, managing and art editor; Mary B. Charlton, fiction editor.

Boy Life, Box 5, Station N, Cincinnati, Ohio, through its editor, states that any mention of crime or criminals in its material is to be avoided. *Boy Life* pays ½ cent a word on or soon after acceptance.

Western Story Magazine, 79 Seventh Avenue, New York, a weekly of the Street & Smith Corporation, F. E. Blackwell, editor, Alice Strobe, associate editor, writes that it is in the market for Western articles, short-stories of 2000 to 7500 words, novelettes of 25,000 to 30,000, and serials of 36,000 to 80,000, and some verse. It uses clean stories of outdoor life in the West, Alaska, and Mexico. *True Western Stories*, a monthly of the same address and edited by Mr. Blackwell and Alice Strobe, needs Western articles of 1500 to 5000 words; short-stories of 3000 to 8000; novelettes of 25,000 to 30,000, and verse. For this magazine are desired clean stories usually told in the first person and based on facts of life in the outdoor West and Alaska. Payment for both publications is at from 1 to 2 cents a word on acceptance.

The American Girl, 670 Lexington Avenue, New York, publication of the Girl Scouts, edited by Helen Ferris, desires mystery, adventure and boarding-school stories for girls between the ages of 10 and 16, with the love element well handled, 3000 to 5000 words; serials of 25,000 words, and articles about interesting things girls are doing. Payment is on acceptance at 1 cent a word and up.

Opportunity Magazine, 750 N. Michigan Avenue, Chicago, "is a magazine that covers house-to-house and office-to-office selling—nothing else," according to the editor, James R. Quirk, and managing editor, Wm. T. Walsh. "Articles should be on salesmanship; short-stories and serials should have a salesmanship atmosphere. *Opportunity* pays 1 cent a word on acceptance for material."

Garden & Home Builder, Garden City, L. I., N. Y., "is in the market for material on home owning, house building, decorations, landscape and practical home gardening which have a breezy treatment, preferably with photographs and plans," according to the editor, Leonard Barron. "Articles should contain about 1200 words. *Garden and Home Builder* has a 1-cent basic rate. Payment is on acceptance."

Radio Digest, 510 N. Dearborn Street, Chicago, E. E. Plummer, editor, reports: "We desire non-fiction articles of 500 to 1000 words about broadcasting stations, their artists, orchestras, etc. Short-stories of adventure or romance, especially Western love stories with a radio background or theme, would be of interest. We also use action photographs with radio broadcasting as the theme. News items of 50 to 500 words are solicited. Good writers covering news may be placed on our regular correspondent staff. Payment is on publication at 1 to 10 cents a word for stories—except news."

The Canadian Bookman, 125 Simcoe Street, Toronto, Canada, pays for poems only with books.

The International Studio, 119 West Fortieth Street, New York, does not now use verse.

The American Boy, 550 Lafayette Boulevard, Detroit, Mich., "pays 1½ cents a word and up for material (usually more)," according to the editor, Griffith Ogden Ellis. "Our general need for articles is small, most of our non-fiction being supplied by members of our staff. Infrequent humorous essays up to 1000 words are used. We always need short-stories of about 4500 words and serials of adventure and character of 45,000. We also desire one-act plays suitable for boys, short filler of boy appeal, and one poem of about 24 lines per month. Material should be for boys of high-school and college age, with strong plot, character and good atmosphere. We do not want sex stories, love stories and similar material not suited to boys' reading. George F. Pierrot is now managing editor, succeeding Walter P. McGuire. We conduct regular monthly prize contests for anyone under 21 years."

Trained Nurse & Hospital Review, 37 W. Thirty-ninth Street, New York, Meta P. Newman, managing editor, writes: "We use technical articles of 1500 to 3000 words, and health information; for example, a new type of health service, special exhibits at fairs, department store health departments, etc., also new hospital features. Payment is made on publication at various rates—as high as \$10 for 770 words and as low as \$3."

The Lookout, Eighth and Cutter Streets, Cincinnati, Ohio, is a weekly Sunday-school paper edited by Guy P. Leavitt. Mr. Leavitt reports: "We want practical articles based upon actual experience that will be useful to Bible schools, classes, or individuals in Bible school work. Such articles should be 1000 to 2000 words in length. We also use essays on current moral questions and short-stories on timely subjects, the same length. We need a novelette for next summer of 20,000 to 30,000 words and a serial for next fall of 40,000 to 60,000 words. We generally desire out-of-door, domestic, historical, rural or average-sized city stories and try to avoid the pedantic, juvenile, 'churchy' kind of stories. Payment is made at ½ cent a word, on the average, on acceptance. *The Christian Standard*, *Boy Life*, and *Girlhood Days*, same address as ours, are also in the market."

National Jeweler, 536 S. Clark Street, Chicago, is in the market for short articles on the jewelry business which give facts, descriptions, business plans and how they were carried out. Such articles should be written clearly, directly and as brightly as possible, but containing no wasted words. Clear photographs are often used and are paid for at fair rates according to quality and size. Payment for material is usually on acceptance at from ½ to 1 cent a word, depending on the time required for editing the copy, according to the editor, Francis R. Bentley.

Forecast, 6 E. Thirty-ninth Street, New York, pays up to 1 cent a word for material, according to a contributor.

Here is a real Opportunity

To Secure at a Bargain

A COMPLETE FILE of The Author & Journalist

In moving our magazine offices to another part of the building, to accommodate enlargement of the printing plant, it was found that we have on hand an unnecessary supply of back copies of the magazine, from January, 1922, to the present date. Rather than throw these away, we decided to place them on sale at a bargain price which will enable writers who desire complete files to obtain them at nominal cost. While they last, these back copies will be sold at the rate of

Twelve Copies (one year's issues) at \$1.00

Sent postpaid to any address

These issues contain a wealth of informative and inspirational material, the best work of leading writers and editors who have something to say on writing. A partial list of the contents follows:

1922

JANUARY—Rachel Crothers's Recipe for Success (Arthur Chapman). Writing a Novel in Thirty Days (Arthur Preston Hankins). Conscious Evolution and the Short-Story (David Raffelock). How to Edit a House Organ (Harry A. Earnshaw).

FEBRUARY—Louis Joseph Vance (Interview). Getting the Angle (David Raffelock).

MARCH—Rex Beach on Writing the Novel and Picture Play. Getting the Plot Idea (David Raffelock). Writing the Short Editorial (Frank D. Hopley).

APRIL—The Future of Western Fiction (Wm. McLeod Raine). Easy Reading—Hard Writing (H. Bedford-Jones). Branding Local Color Into Cowboy Yarns (Edwin Hunt Hoover). Synthetic Characterization (David Raffelock).

MAY—The Greatest Fiction Market in the World (Arthur Chapman). Stumbling Blocks of Authorship (James Knapp Reeve).

JUNE—Writing for the Two Million (Julian Kilman). Joseph Hergesheimer (Interview). Human Interest (David Raffelock).

JULY—Arthur Stringer (Interview). The Mathematics of a Book (William Harlowe Briggs of Harpers). The Final Punch (David Raffelock).

AUGUST—Symposium by Wm. McLeod Raine, Howard R. Marsh, Edwin H. Hoover, Arthur Tuckerman. How to Finish Plots (Prof. Walter B. Pitkin). Stories That Live (Chauncey Thomas). Make Your Library Pay Dividends (H. Bedford-Jones).

SEPTEMBER—A Mystery Writer's Routine (Interview with Herman Landon). Catering to Boys (E. E. Harriman). Know It—Then Write It (Interview with Courtney Ryley Cooper).

OCTOBER—How to Produce Strong Drama (Thomas H. Uzzell). Pulling Down the Big Prizes (Roy L. McCardell). Stick to Your Last (Edwin Hoover).

NOVEMBER—Eugene Manlove Rhodes (Interview by Wm. M. Raine). Harry Maule, Editor of Short-Stories (Interview). Testing Titles (L. E. Eubanks). Greeting-Card Verses (Wanda Moore).

DECEMBER—Emerson Hough on the Craftmanship of Writing. Confessions of a Jazz-Jingler (Fred Mierisch).

1923

JANUARY—The Outdoor Writer (Warren Hastings Miller). Wilbur Hall (Interview). Those British Serial Rights (H. Bedford-Jones).

FEBRUARY—How May Authors Ring the Bell More Consistently? (Arthur E. Scott). The Syndicate Game (H. Bedford-Jones).

MARCH—Motive (Warren Hastings Miller). Getting the Most Out of an Idea (P. W. Luce). Twenty Minutes with a Trade Journal Editor (Willard E. Hankins).

APRIL—Gouverneur Morris (Interview). Function and Management of Claws (G. Glenwood Clark). A Plot Builder (Culpeper Chunn).

MAY—The Story is the Thing (A. H. Bittner). What is Writing Talent? (Thomas H. Uzzell). The Agent Speaks.

JUNE—The Day's Work (Warren H. Miller). Second-hand Local Color (Edwin H. Hoover). British Serial Rights.

JULY—Draw Upon Your Fund of Life-Impressions (Arthur Preston Hankins). Psychoanalyzing Words (David Raffelock). A Writer's Editorial Experience (Interview with Karl Edwin Harriman). Fannie Hurst on Writing.

AUGUST—The Inside Story of "West of the Water Tower" (Homer Croy). Fictional Technique and Its Uses (Thomas H. Uzzell). The Motion Picture Market (Roy L. McCardell). Hackneyed Story Motifs (James Knapp Reeve).

SEPTEMBER—Action (A. H. Bittner). Unconscious Technique (William McLeod Raine). Realism (Thomas H. Uzzell).

OCTOBER—Karl Edwin Harriman Says West Beckons to Writers. The Psychology of Style (Thomas H. Uzzell). The U. S. F. S. and Western Fiction (Arthur Hawthorne Carhart).

NOVEMBER—Getting That Plot (A. H. Bittner). Make Your Reader Feel (Thomas H. Uzzell). The Breath of Life (George Commodore Shinn). Tips for Writers of Juveniles (James Knapp Reeve).

DECEMBER—The Theme Chart (Warren Hastings Miller). Robert Cortes Holliday Offers Hints to Easy Writers. The Authors' League and the Photoplay Schools.

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1924

JANUARY—Closed Shop in Filmdom is a Fact (A. G. Birch). A Defense of the American Tradition (William MacLeod Raine). As the Editor Views Your Story.

FEBRUARY—Selling in England (H. Bedford-Jones). Complexes that Inhibit Writers (Thomas H. Uzzell). The Silent Horde (N. Bryllion Fagin).

MARCH—Editorial Shorthand (A. H. Bittner). William McPhee (Interview). What the Reader Wants (H. Bedford-Jones). Writing for Juveniles (Anna S. Warner).

APRIL—The First Hundred Stories (Howard Philip Rhoades). Stories That Live (A. H. Bittner). Teaching Short-Story Writing in the Colleges (W. F. G. Thatcher).

MAY—Magic (Willard King Bradley). Selling in England (H. Bedford-Jones). What's a Plot (Robert Saunders Dowst).

JUNE—The Truth About Writers and Writing (Lemuel L. De Bra). Winning Editorial Favor (Willard King Bradley). Writing for the "True" Magazines (Ralph Parker Anderson).

JULY—Plotting the Tabloid Story (Ralph R. Perry). Methods and Markets for Tabloid Writers (Jack Woodford). Manuscript Salesmanship (E. M. Wickes). Juvenile Writing That Has Paid (Leslie E. Dunkin).

AUGUST—Character as a Source of Plot Material (Interview with Julian Street). Teaching the Short-Story (Prof. Lynn Clark). The Boy's Point of View in Reviewing (Russell Gordon Carter).

SEPTEMBER—"Live Your Stories" Advice of Carl Clausen. Is Your Psychology True? (Merlin Moore Taylor). Know Human Nature If You Would Write Fiction (Horace Wade).

OCTOBER—When the Editor Says "Cut It Down" (Ralph R. Perry). Tone-Color in Articles (Arthur Hawthorne Carhart). Why Few Original Scenarios Are Sold (Interview with Pearl Keating).

NOVEMBER—Writing the Historical Story (A. H. Bittner). Study (Warren Hastings Miller). Reading for Style (Roy L. McCardell). Turning Short-Stories Into a Novel (Robert McBlair). Causes of Failure from the Editorial Standpoint (Heather Landon).

DECEMBER—Selling (Warren Hastings Miller). An Undeveloped Short-Story Field (Austin Haines). The Editor and the Unrush Mail (Ralph R. Perry).

1925

JANUARY—Plagiarism (A. H. Bittner). Use of Query Bulletins (Albert Sidney Gregg). Dead Stories (Warren Hastings Miller).

FEBRUARY—Nothing to Write About (Courtney Ryley Cooper). The "Take-off" in Article Writing (Arthur Hawthorne Carhart). Where They Fail (Julian Kilman). Gathering Authentic Facts (Xeno W. Putnam).

MARCH—Crashing the Editorial Gate (Ralph R. Perry). The Story "Arch" and Its Unity (Thomas Hall Shastid, LL.B.). Plagiarism Impossible (Chauncey Thomas). Teasing (Willis K. Jones).

APRIL—Atmosphere—and Other Things (Warren Hastings Miller). The Writer and the Radio (Oliver Jenkins). The Art of Sabatini (Edwin Hunt Hoover).

MAY—The Series Story (A. H. Bittner). Theme in Article-Writing (Arthur Hawthorne Carhart). How to Use the Rhyming Dictionary (Hazel Harper Harris). More Laughs in Literature (Observations of Ellis Parker Butler).

JUNE—To the Writer Who Has No Plots (Homer Croy). Writing for the Radio Publication (Justine Mansfield). Animation in Business-Article Illustrations (Ruel McDaniel). What of the Juveniles? (Myrtle Jamison Trachsel).

JULY—Random Hunches on the Action Story (Ralph R. Perry). Editors are Good Scouts (Thomas Thursday). Writing the Confession Story (Dick P. Tooker). Selling to British Papers (Reginald H. W. Cox). As a Boy Reads (Russell Gordon Carter).

AUGUST—The Space-Grabber (A. H. Bittner). The Professional Touch (Warren Hastings Miller). The Curse of Amateurishness (Edwin H. Hoover). The Deadliest Sin (Jack Smalley).

SEPTEMBER—Technique of Radio Play-Writing (James D. Corcoran). Develop Your Stories From a Situation Says Holworthy Hall.

OCTOBER—A Voice Crying in the Wilderness (William M. Stuart). Pleasing the Trade Journals (Sophie Wenzel Ellis). The Age Viewpoint in Juveniles (Ann S. Warner). Capturing the Boys' Market in Britain (Ronald S. Lyons).

NOVEMBER—A Handy Market List of Book Publishers. Convincingness (A. H. Bittner). The "Big" Story (Willard E. Hawkins). A Tip for Editors.

DECEMBER—The Release From Mediocrity (A. H. Bittner). Random Remarks on Writing (Junius B. Smith). The Deeper Understanding (Willard E. Hawkins). The Handy Market List.

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Southwest Merchant Economist and Drygoods-man, 1627 Locust Street, St. Louis, Mills Wellsford of the staff, writes: "We pay on acceptance for material. Sometimes because of my absence from the office I allow a little time to elapse between acceptance and payment, but almost all the time our contributors receive checks immediately after acceptance."

Better Farming, 141 W. Ohio Street, Chicago, is reported to have been discontinued.



Prize Contests

Physical Culture, 1926 Broadway, New York, announces that for the most interesting, helpful and inspiring true-life stories of men and women who have regained their health, attained success, and experienced the thrill of romance through physical-culture methods, submitted before May 1, 1926, it will award the following prizes: First, \$1000; four prizes of \$500 each; ten of \$100 each, and twenty of \$50 each. Address entries to Life Story Contest Editor.

Edward J. Clode, Inc., 156 Fifth Avenue, New York, announces that the closing date for the prize contest in which it will award \$2500 for the best novel submitted by an amateur or experienced writer, has been extended from March 1st to May 1st, 1926. The four months' time limit was decided by the judges to be not long enough for contestants to complete their work.

The Publicity Committee, Seventh Annual Apple Blossom Festival, at Wenatchee, Wash., offers prizes of \$12, \$8, and \$5, for the three best slogans submitted to it before March 30, portraying "the spirit of playtime in Blossomland at Apple Blossom Time." "Play in May on Blossom Day" and "The Whole Bloomin' Valley Invites You" were prize-winners in the contest last year.

Whiz Bang, Robbinsdale, Minn., writes: "In addition to the 'Crazy Poem' contest which carries a \$10 prize each month for the best nutty poem submitted, we offer \$5 each month for the best of the old-time square dance calls for our 'Rounding Up the Square Dance' contest. Be sure and put in all the little comic touches and interpolations. All contributions to the 'Crazy Poem,' 'Rounding Up the Square Dance,' and 'Dishing Up the Colored Wit,' contests that fail to win monthly prizes will be paid for at the usual rates if accepted."

Albert & Charles Boni, general book publishers, have moved from 39 W. Eighth Street to 66 Fifth Avenue, New York, in the neighborhood where a number of large publishing houses seem to be centering.

The Chicago Tribune, Chicago, Ill., which has been paying \$10 each for the three best "Klever Kwestions" published each day in its "Whoozit" contest, now awards three prizes each Sunday.

The daily prizes in this contest have apparently been discontinued and the prizes are now \$5, \$1, and \$2, instead of \$10. In its "Slanguage" contest, in which prizes of \$5 for each accepted item were formerly awarded, prizes of \$1 are given. *The Tribune* makes the following announcement of another contest: "Honest Injun—if you write and tell us all about the greatest thrill you ever experienced—and we print your letter in this column—we'll pay you \$1. Try it and see! Make your letters short and snappy and address them to Greatest Thrill Editor, care *The Tribune*."

The Stratford Magazine, 234 Boylston Street, Boston, Mass., which has resumed publication, announces that every four months it will award a prize of \$100 for the best poem submitted during that period. The first prize will be awarded for the best poem submitted before June 1. There are no limitations as to style, subject, or length.

The Outdoor Club of Houston, Texas, "to stimulate interest in the study of Nature, the conservation of our valuable native flora and fauna, and the preservation of important science areas," is offering two prizes of \$15 and \$10, respectively, for the best nature poems hitherto unpublished, not more than twenty-four lines long, and submitted by residents of Texas, Louisiana, Arkansas, Oklahoma, and New Mexico. The winning poems become the property of the club, but the authors will be given credit when and if published. Contest closes May 1, 1926. All manuscripts should be addressed to Mrs. A. J. James, 3003 Travis Street, Houston, Texas.

The Household Magazine, Eighth and Jefferson Streets, Topeka, Kan., Mrs. Ida Migliario, editor, a Capper publication, uses several short-stories and a serial installment each month, children's verse, articles on various phases of home economics and allied women's interests and the usual family-magazine departments and features. It conducts numerous prize contests: writing brief essays on subjects suggested by certain words listed; \$5 each for the best three letters on subjects announced by the "Around the Family Table" editor; \$5 for the best household hint and the best recipe, \$1 on publication for each additional one used (address: Rose Deshler); and \$25 in 9 prizes for solving rebus puzzles, and various boys' and girls' contests.

Outdoor Recreation, Mount Morris, Ill., Dan B. Starkey, editor, offers \$2 each for "Gun Kinks," short items of 50 to 200 words, telling how to take care of your gun, of new targets, new oils, sights, wind gauges, etc., with a rough pencil sketch when necessary. It offers a \$5 prize for best, \$2 each for all other items used on "Motor Camper Kinks," short items on motor cars as pertaining to tourists and campers. It also offers \$2 each for "Handy Fishing Kinks," and \$2 each for letters of not over 150 words telling about any experience in camping, fishing, etc., or how to make these sports more pleasurable. Address, Editor, Round Table.

The Chicago Tribune, Chicago, Ill., in its Sports section, conducts a contest in which prizes of \$5 each are awarded for each accepted question on a sporting topic for the Inquiring Reporter to ask five persons picked at random each day. Address the Inquiring Reporter and send name and address. Here is a sample prize-winning question: "Which do you consider the better heavyweight wrestler, Ed Lewis or Joe Stecher?" *The Tribune* conducts a similar contest in its Motordom pages in which questions submitted must deal with motoring. "The Best Joke I Ever Heard" is another contest conducted by *The Tribune*; \$1 each is paid for all contributions published in this department. Address Best Joke Editor. No manuscript returned.

Science and Invention, 53 Park Place, New York, conducts many regular prize contests. "At the present time," the editors write, "we are offering \$5000 each year for the best models made entirely of matches. This \$5000 is split up into monthly awards, with a first prize of \$1000, a second of \$75, a third of \$50, and so on. We also offer \$11,000 for proof of psychical manifestations, and \$5000 for a working model of a perpetual motion machine, which we believe cannot be built. This award was made more as a protection to investors than as an attempt to secure a working model. A handsome silver trophy cup is awarded every month for the best mechanical model submitted during the month. This model may be a submarine, an airplane, a sailing vessel, a steam engine, a model of an automobile, etc. In this contest we require that the model be submitted to us, so that we may make the necessary drawings and sketches."

The Measure, 325 E. Seventeenth Street, New York, a magazine of verse, now offers a prize of \$10 for the best poem published in each issue. No other payment is made. Joseph Auslander is editor of the magazine during March, April and May, in line with its policy of changing editors every three months.

The Household Magazine, Eighth and Jackson Streets, Topeka, Kan., makes the following announcement: "Let's have some letters on the 'Best Vacation I Ever Had.' Five dollars each for the three best letters will be given. Address Rachel Ann Nieswender." No word limit or time limit is given. *The Household Magazine* usually pays 50 cents each for household hints and recipes.

An *All-Pacific Coast* contest is being conducted in which a prize of \$150 will be awarded for the wonders of the Coast and of a vacation in the Far West to Easterners, embodying the ideas of the wonders of the coast and of a vacation in the Far West. Cities on the Western Coast have been divided into districts and are conducting contests through their chambers of commerce in which the winners will be allowed to compete in the All-Pacific coast contest. Local prizes are announced in addition.

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The Press Club of Portland, Oregon, has arranged a program of awarding annual cash purses for the best work done in its field in newspaper reporting, fiction writing, poetry, and other forms of composition. The Chamber of Commerce through the Press Club has made up two purses for 1926, one of \$100 for first prize and \$50 for second prize, to be awarded for the best Oregon stories to be printed in publications east of the Rocky mountains. A prize of \$25 will be awarded for the best form and treatment of a news story and one of similar amount for the best written local character sketch printed during the year.

Good Housekeeping asks: "Have you found any worth-while short-cuts in your housekeeping which you think would benefit others? We shall pay \$2 for every one we print." Address Good Housekeeping Institute, 105 W. Thirty-ninth Street, New York. No discoveries are returned.



Brevities

Nina Wilcox Putnam, novelist and short-story writer, will become director of the first "Little Theater" in Florida, at Stewart Shores, according to press dispatches.

Mary Roberts Rinehart, novelist, attributes her ability to turn out large quantities of work largely to her working habits. Every morning she is driven to the down-town office building in which is tucked away her secret workshop, and there, secure from interruptions, she works seven or eight hours. Leaving her office, she forgets her work as a business man forgets his occupation, and is free to enjoy her home with her family. Every year she spends several weeks vacationing, usually on her ranch in the West. She finds time also for numerous other activities, including the management of a big yearly charity ball.

Upton Sinclair, radical novelist, is quoted by newspapers as a prospective Socialist candidate for the governorship of California.

"Ben-Hur," written by Lew Wallace and published by Harper & Bros., is regarded as the most successful novel, from a monetary standpoint, ever issued. Now that it has been screened it is anticipated that the book, dramatic and motion picture rights will bring its aggregate receipts up to twenty million dollars.

Vachel Lindsey has joined the staff of *Pain* as contributing editor.

The closed-shop clause contained in the new contract recently submitted to theatrical managers by the Dramatists' Guild of the Authors' League of America, was ratified at a session of the managers' committee the latter part of March. The theatrical managers and playwrights of the guild apparently have effected a "closed shop" agreement. Their differences will be submitted to an arbitrator.

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